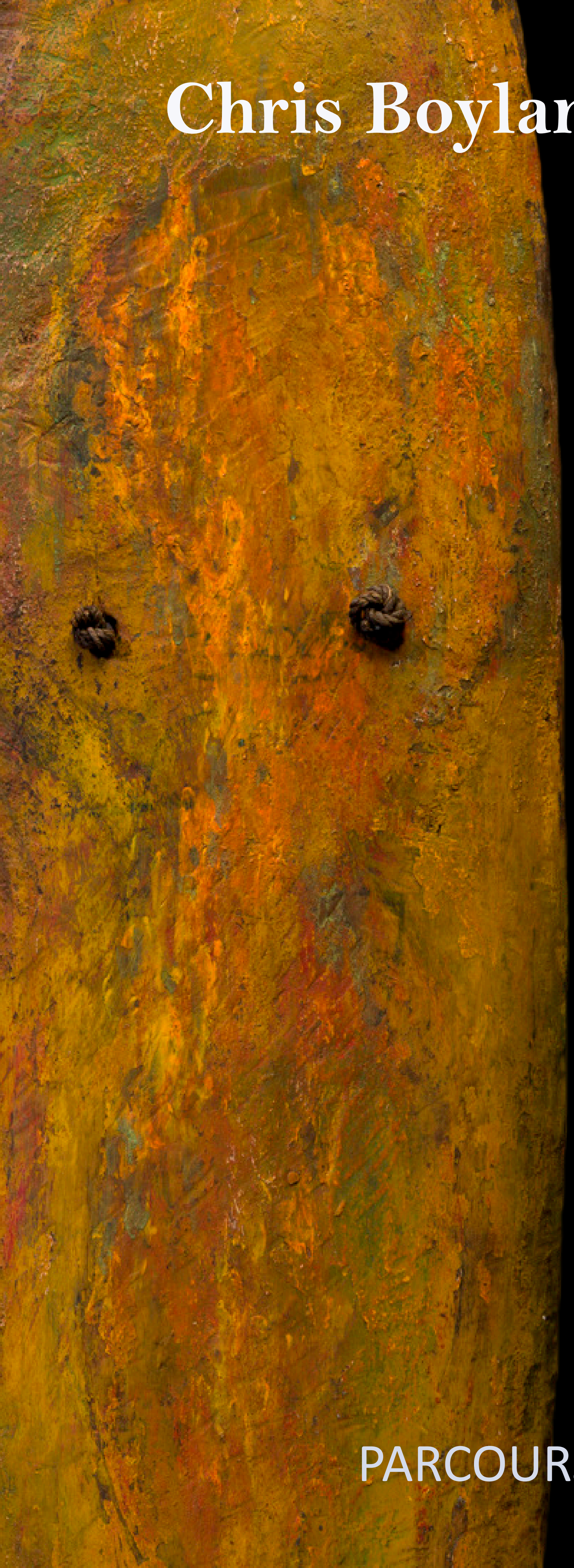
Chris Boylan Oceanic Art



PARCOURS DES MONDES 2021

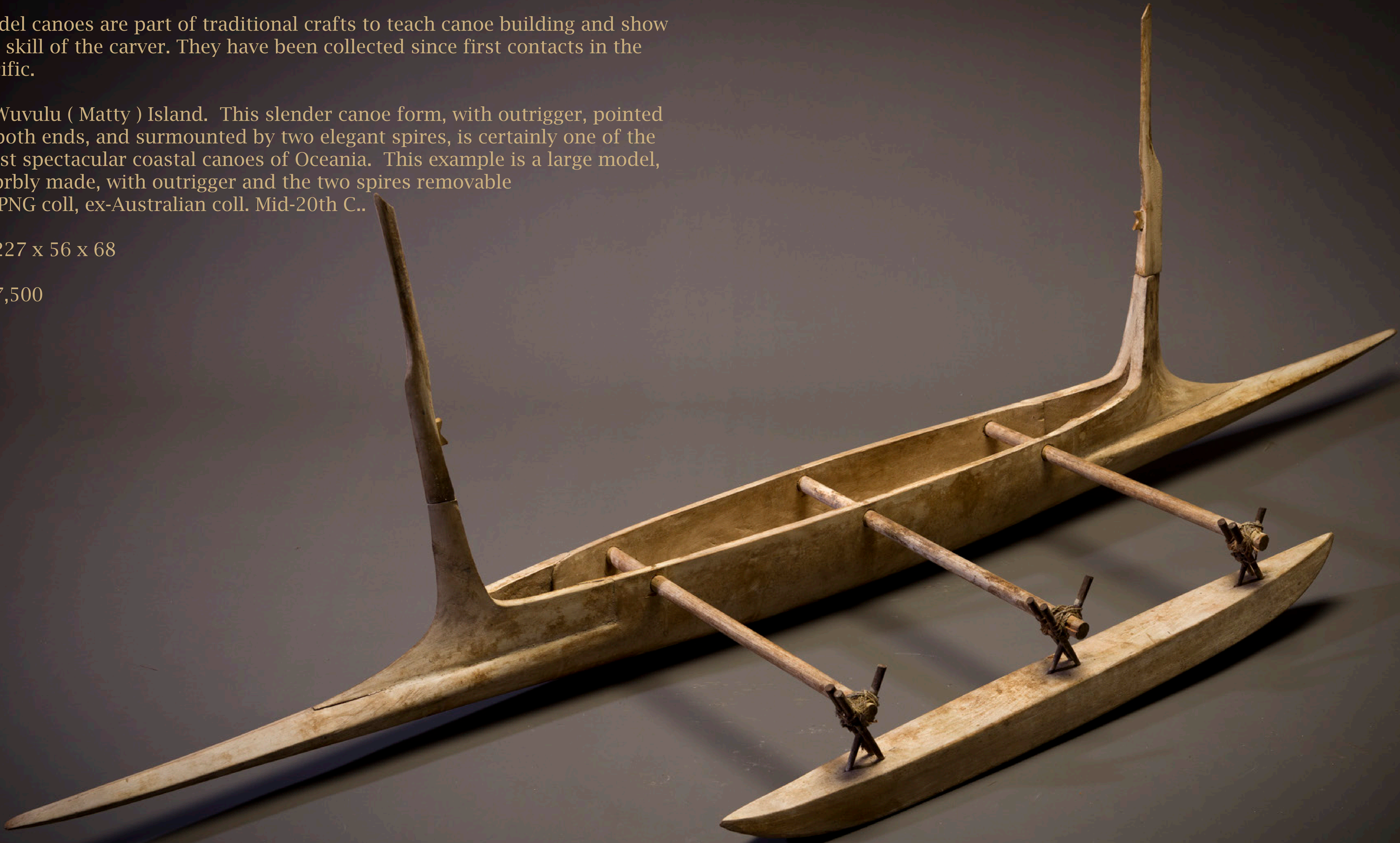
1. THREE OCEANIC MODEL CANOES:

Model canoes are part of traditional crafts to teach canoe building and show the skill of the carver. They have been collected since first contacts in the Pacific.

a) Wuvulu (Matty) Island. This slender canoe form, with outrigger, pointed at both ends, and surmounted by two elegant spires, is certainly one of the most spectacular coastal canoes of Oceania. This example is a large model, suprbly made, with outrigger and the two spires removable
ex-PNG coll, ex-Australian coll. Mid-20th C..

a) 227 x 56 x 68

a) 7,500

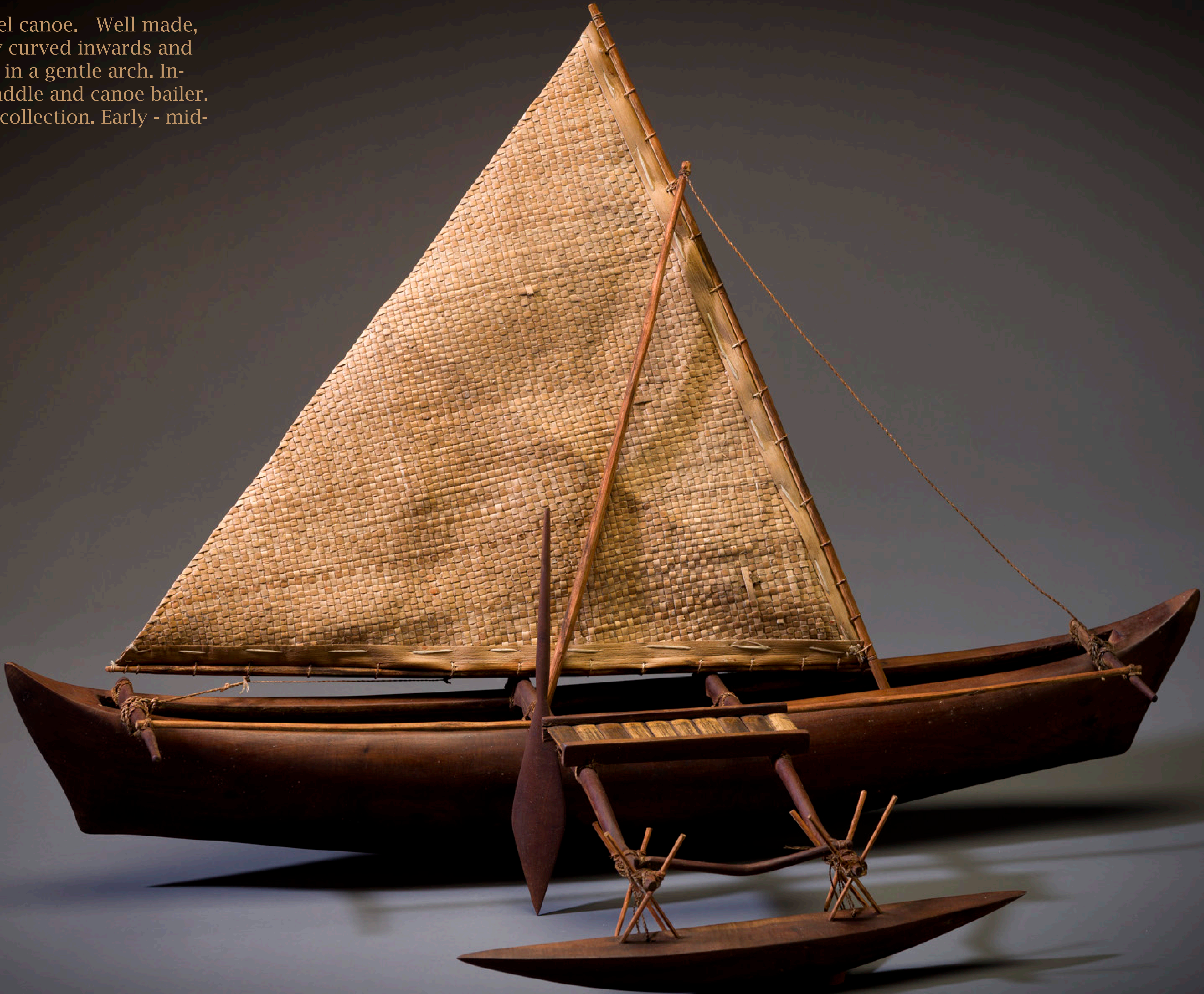


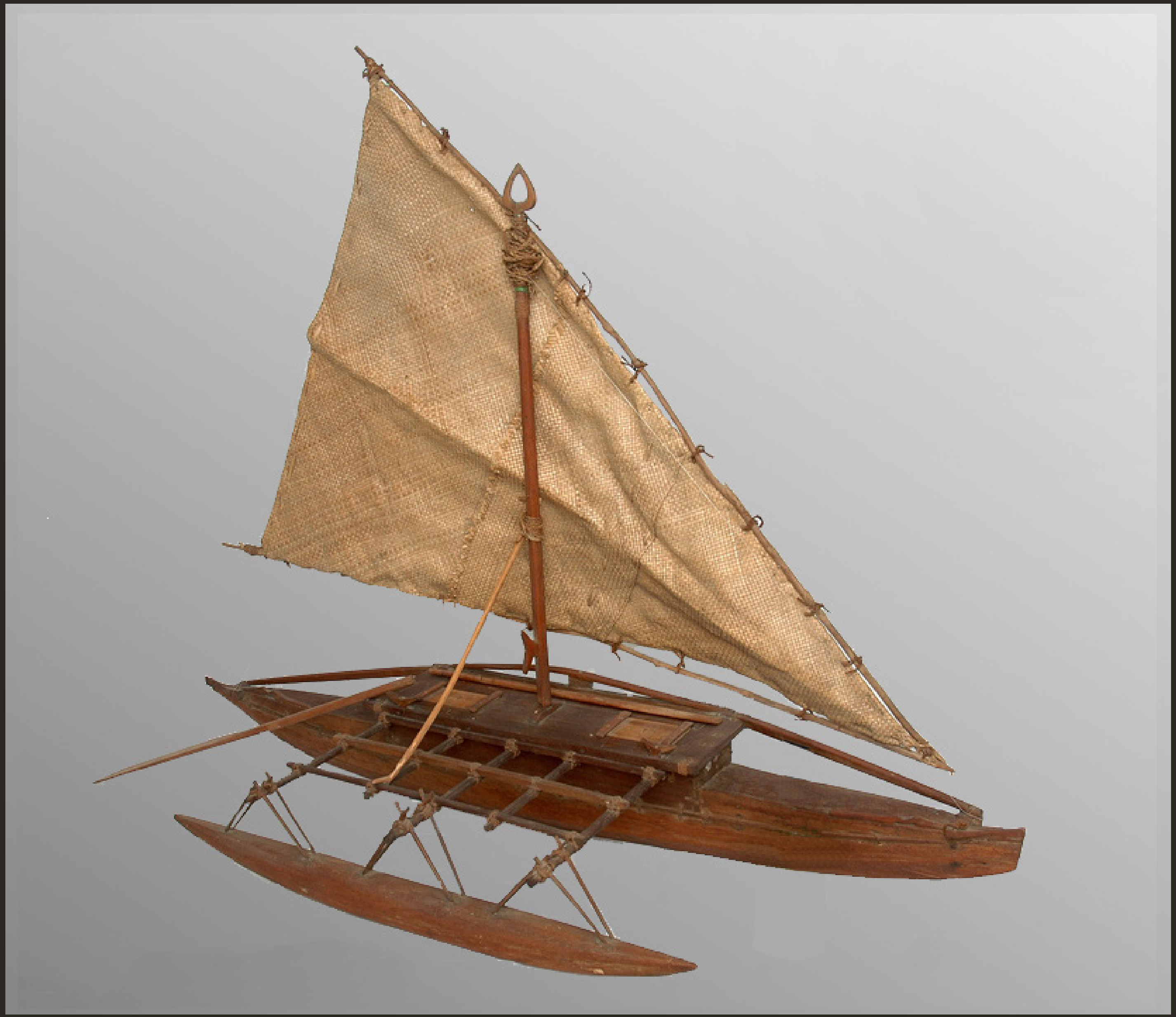
1b. Model Canoe, Caroline islands.

Ocean-going model canoe. Well made, with walls slightly curved inwards and both prows rising in a gentle arch. Includes a model paddle and canoe bailer. ex-old Australian collection. Early - mid-20thC

b) 82 x 59 x 3

b) 2,800



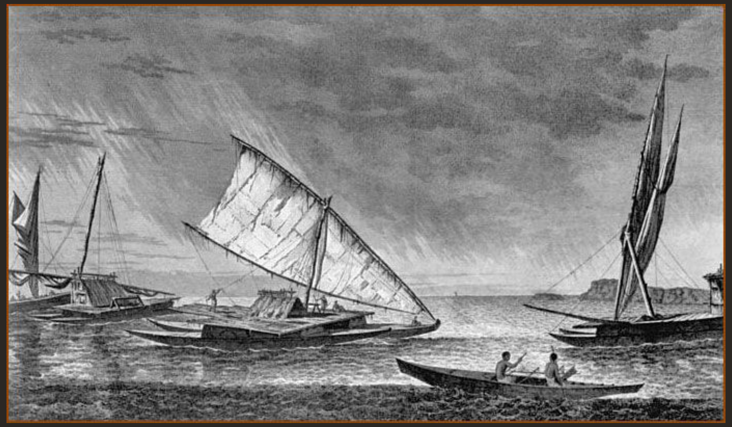


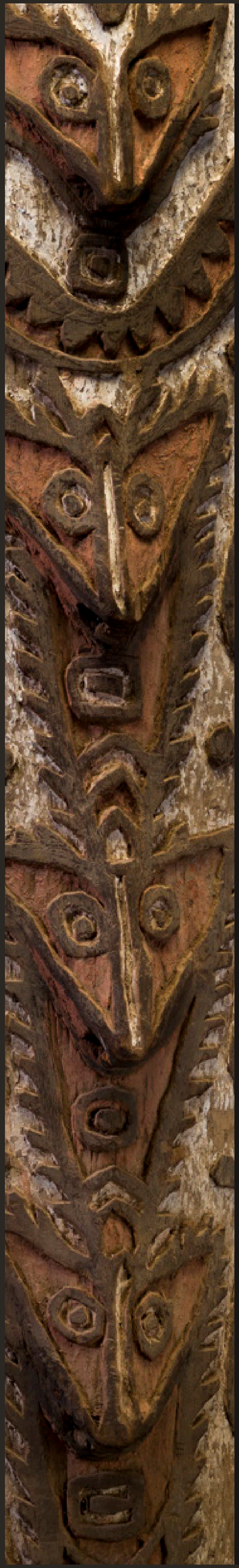
1c. Large Model Canoe, Fiji

A large example of a model of an ocean-going canoe, found in a Tasmanian antique shop over 50 years ago. Its details suggest much older. A 19thC model canoe, very similar, was displayed at the 1880 Melbourne International Exhibition, now in Museum of Victoria.

c) 152 x 57 x 106

c) 3,500



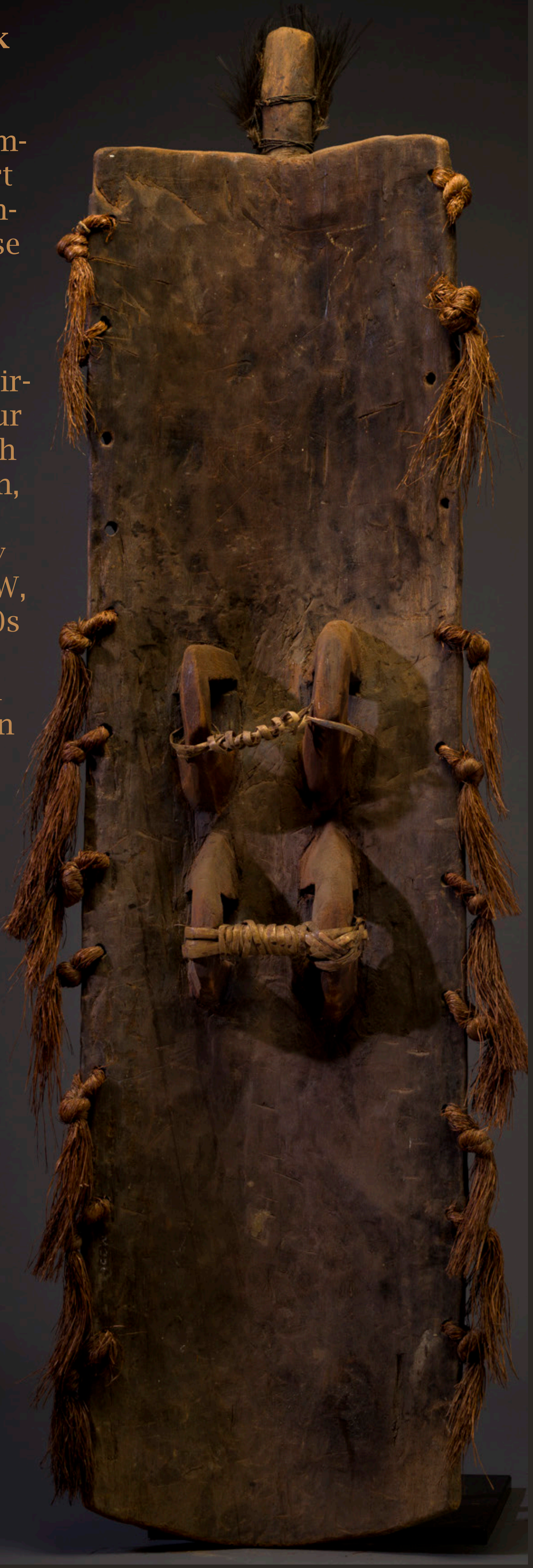


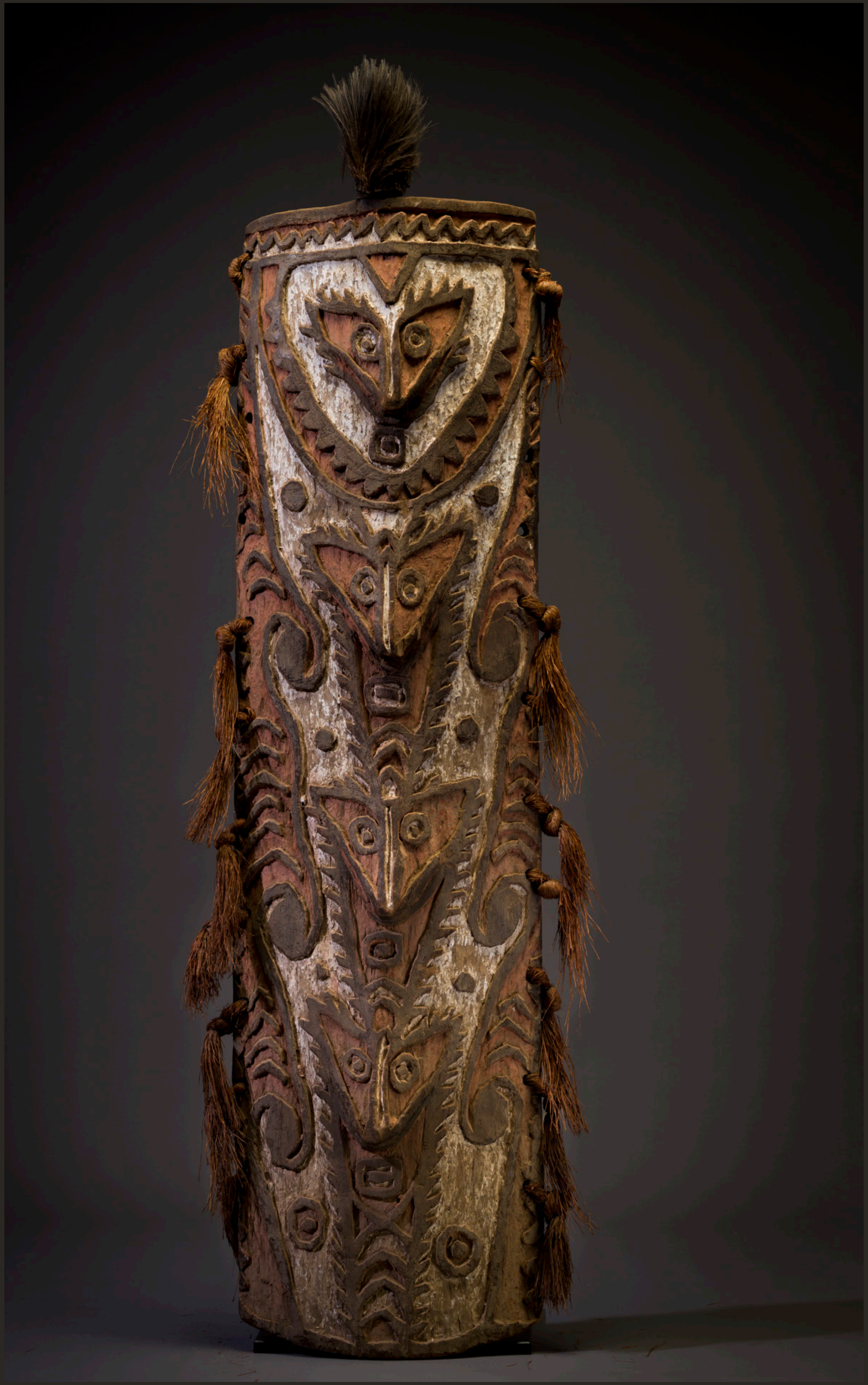
2. SHIELD, YUAT RIVER, Lower Sepik River, PNG.

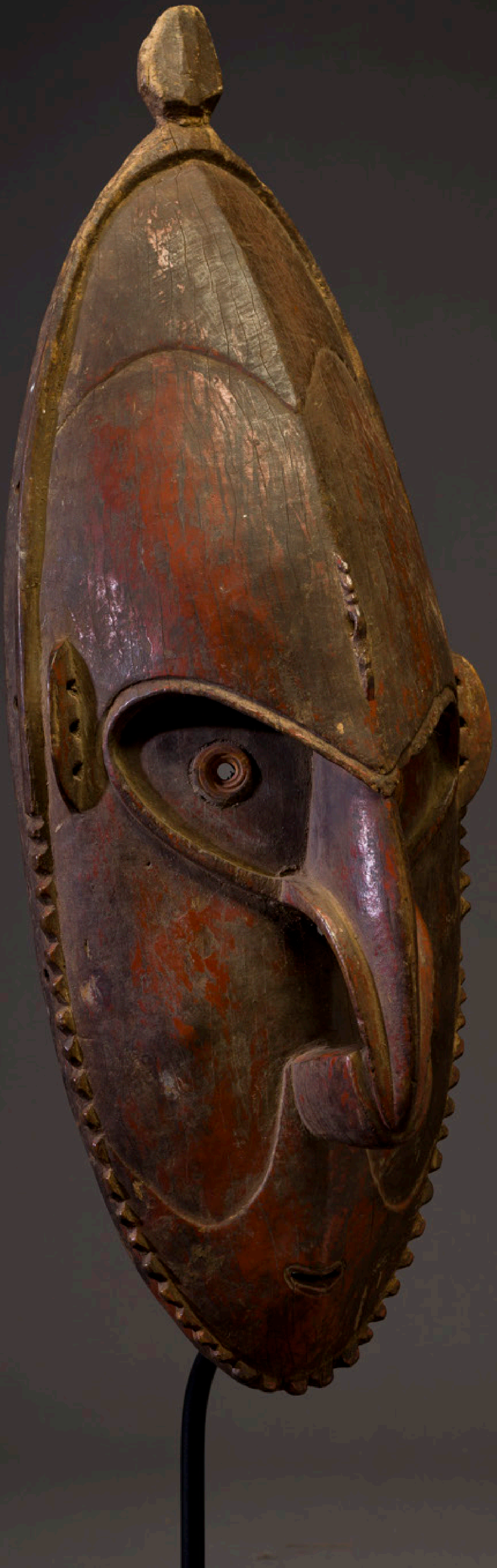
A most elegant example, it has four spiirt faces, quite 3-dimensional in form. These are said to be water spirits, the spikes being water plants that disguise the spirit. The back has four substantail lugs with strong cane between, forming the typical handle. Ex-Moriarty collection, Sydney, W, collected early 1960s on one of his first expeditions. He had three Yuat shields in his collection; this would be the finest.

169 x 44 cm

7500





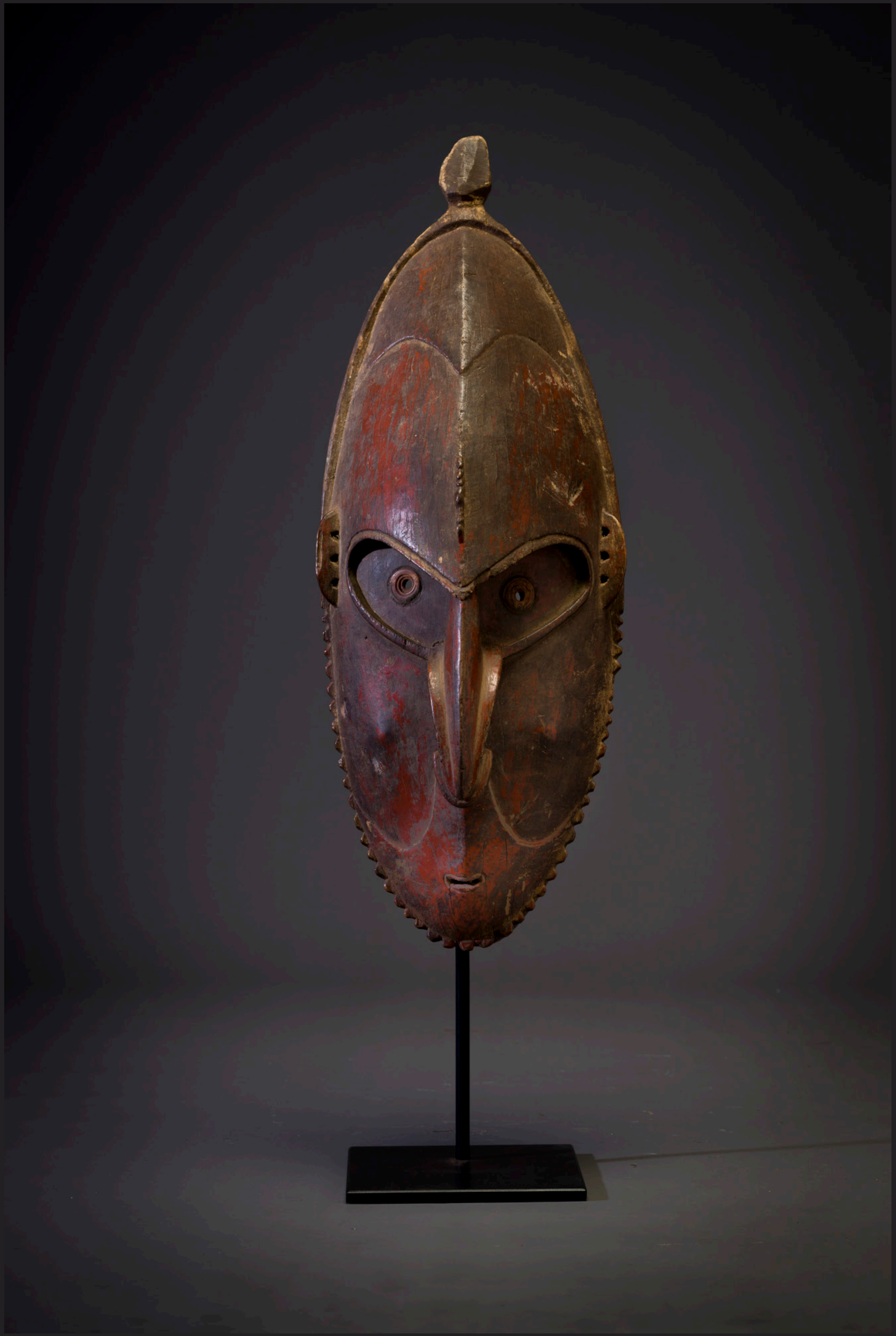


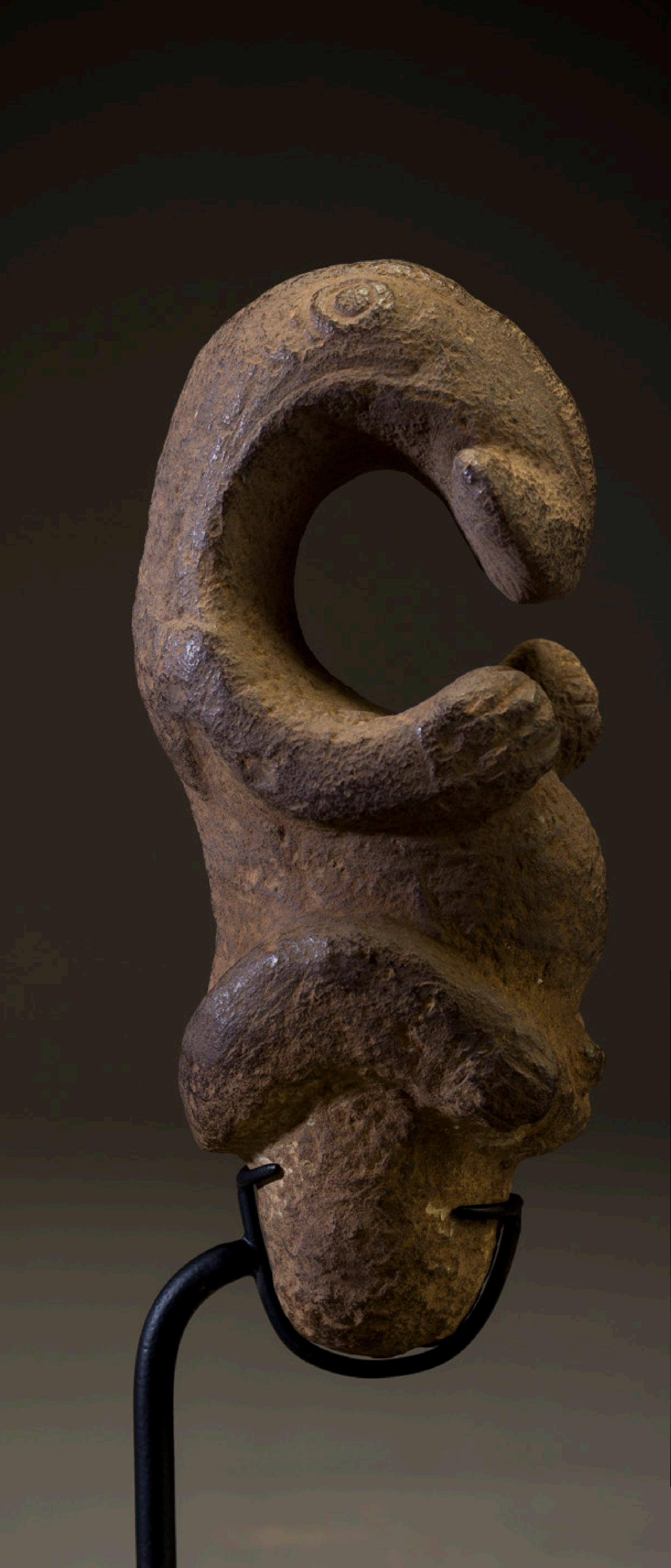
3. OLD DANCE MASK, Waia village, Manam Island, North Coast, PNG.

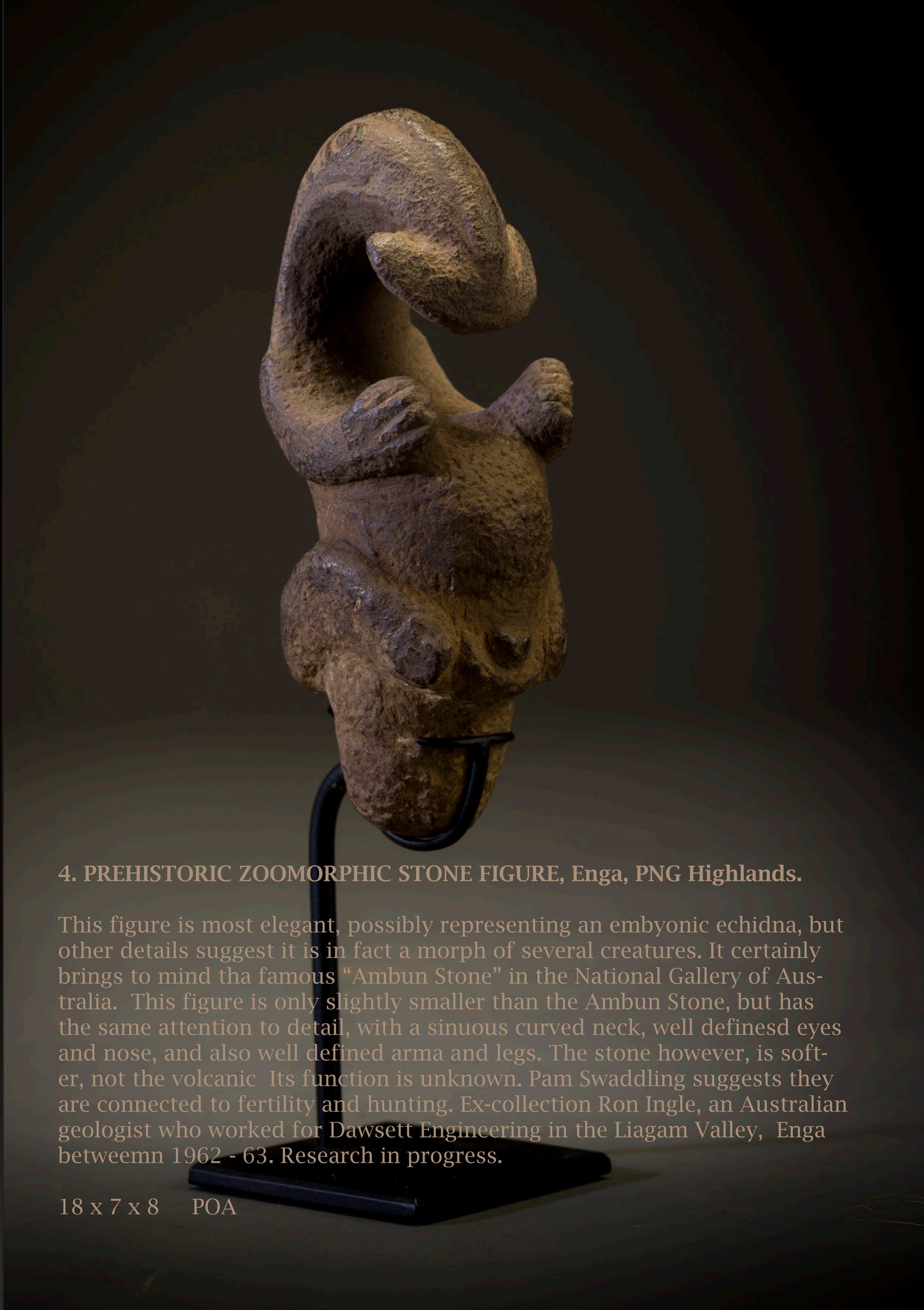
Early 20th Century.
Large hardwood mask, with strong features, and conus shell eyes. The edges and holes show much wear and tear, having been used in many ceremonies over its ville-lifetime. Masks were worn in village secret society ceremonies, generally attached to a much larger dance costume that covered the body of the dancer. These masks are invariably painted red, and there are many layers apparent. The red colour is said to make the mask “hot” and is magical in its own right. The mask is painted fresh before each event when its intercession is required.

70 x 24 x 22

7000



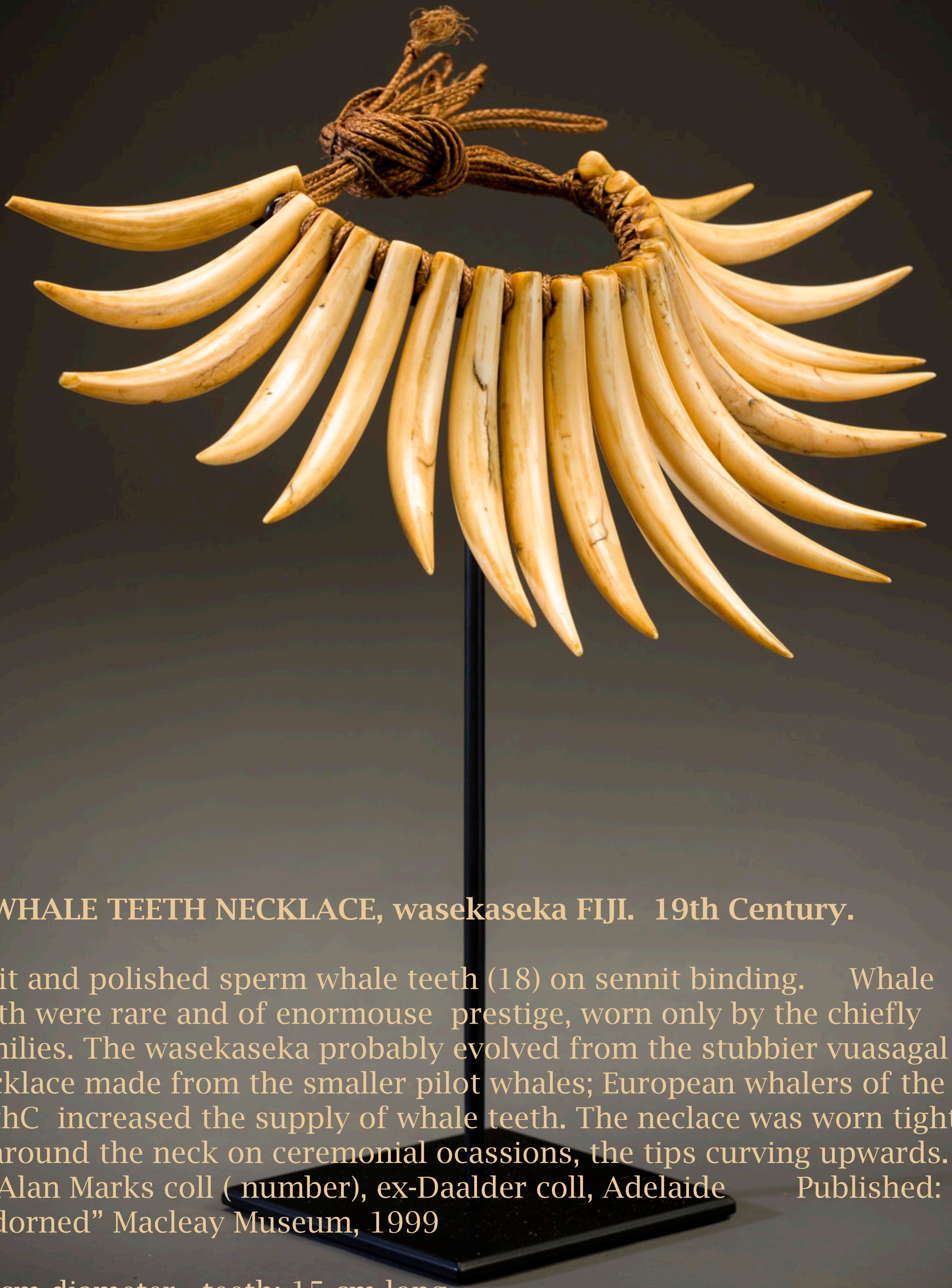




4. PREHISTORIC ZOOMORPHIC STONE FIGURE, Enga, PNG Highlands.

This figure is most elegant, possibly representing an embyonic echidna, but other details suggest it is in fact a morph of several creatures. It certainly brings to mind tha famous "Ambun Stone" in the National Gallery of Australia. This figure is only slightly smaller than the Ambun Stone, but has the same attention to detail, with a sinuous curved neck, well definesd eyes and nose, and also well defined arma and legs. The stone however, is softer, not the volcanic Its function is unknown. Pam Swaddling suggests they are connected to fertility and hunting. Ex-collection Ron Ingle, an Australian geologist who worked for Dawsett Engineering in the Liagam Valley, Enga betweemn 1962 - 63. Research in progress.

18 x 7 x 8 POA

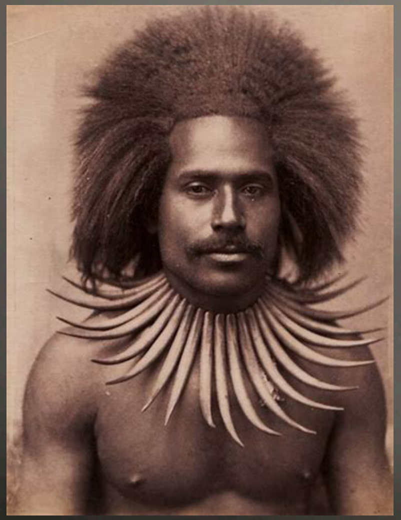


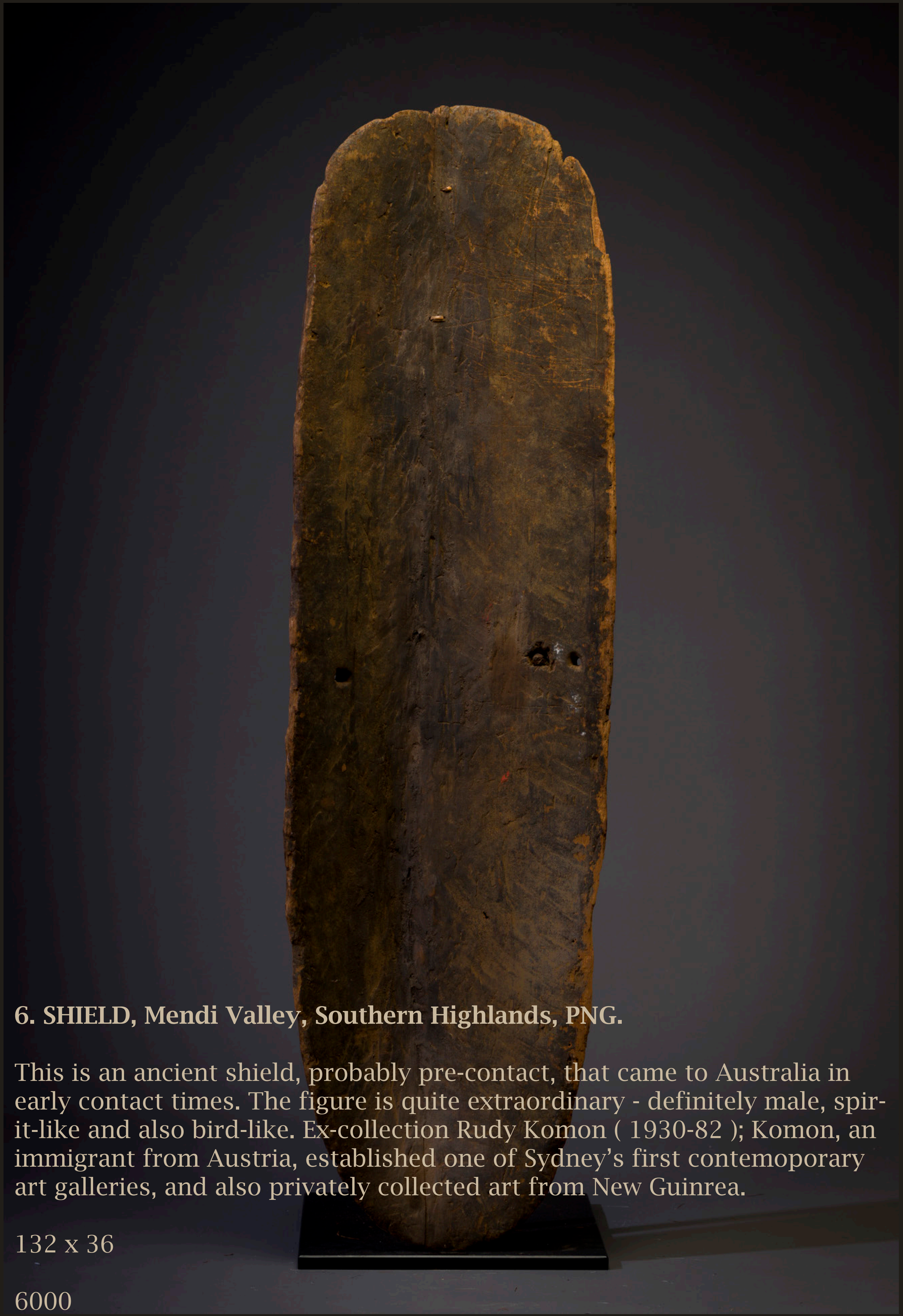
5. WHALE TEETH NECKLACE, wasekaseka FIJI. 19th Century.

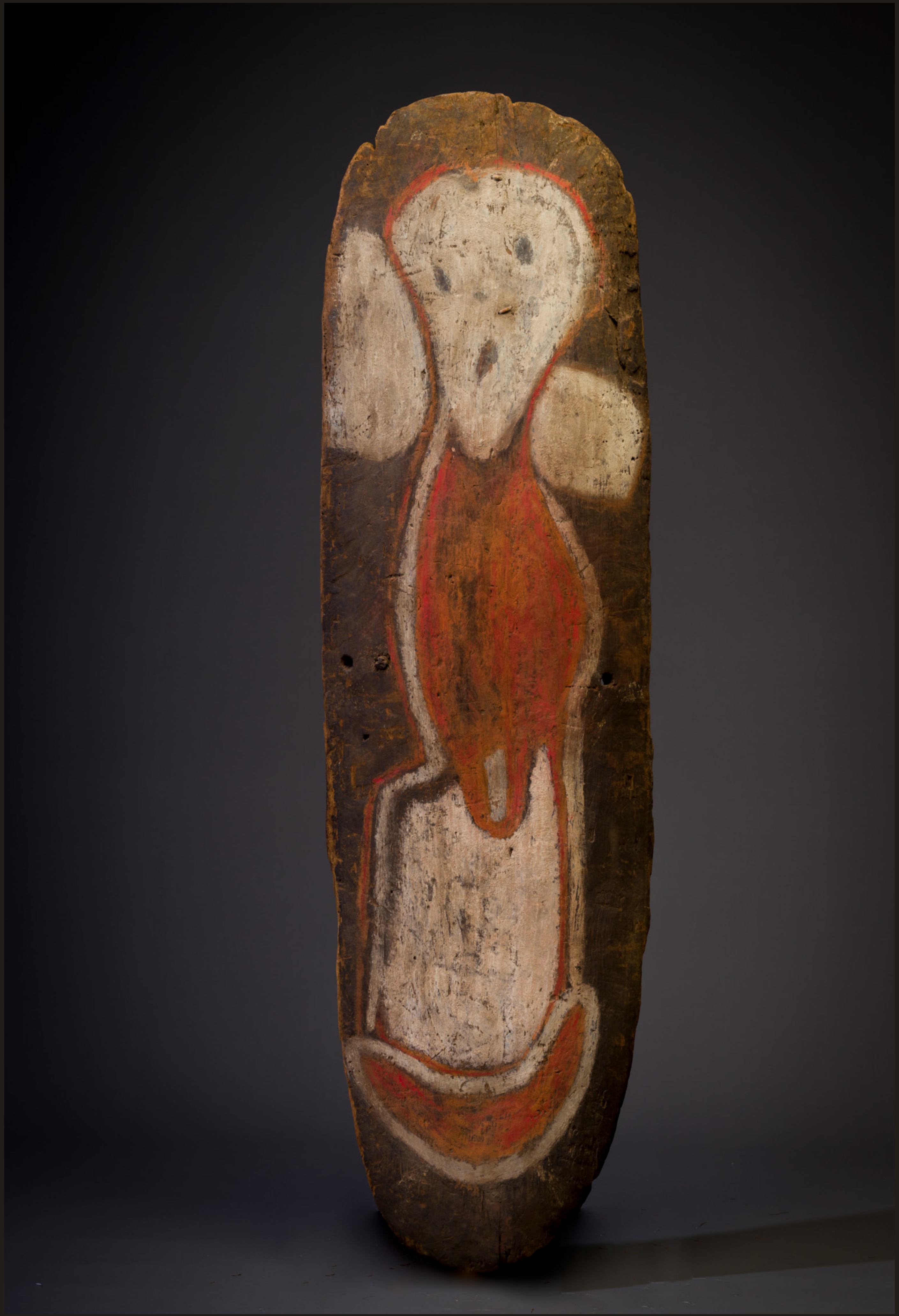
Split and polished sperm whale teeth (18) on sennit binding. Whale teeth were rare and of enormouse prestige, worn only by the chiefly families. The wasekaseka probably evolved from the stubbier vuasagal necklace made from the smaller pilot whales; European whalers of the 19thC increased the supply of whale teeth. The neclace was worn tightly around the neck on ceremonial ocassions, the tips curving upwards. ex-Alan Marks coll (number), ex-Daalder coll, Adelaide Published: “Adorned” Macleay Museum, 1999

35 cm diameter teeth: 15 cm long

POA







6. SHIELD, Mendi Valley, Southern Highlands, PNG.

This is an ancient shield, probably pre-contact, that came to Australia in early contact times. The figure is quite extraordinary - definitely male, spirit-like and also bird-like. Ex-collection Rudy Komon (1930-82); Komon, an immigrant from Austria, established one of Sydney's first contemoporary art galleries, and also privately collected art from New Guinrea.

132 x 36

6000

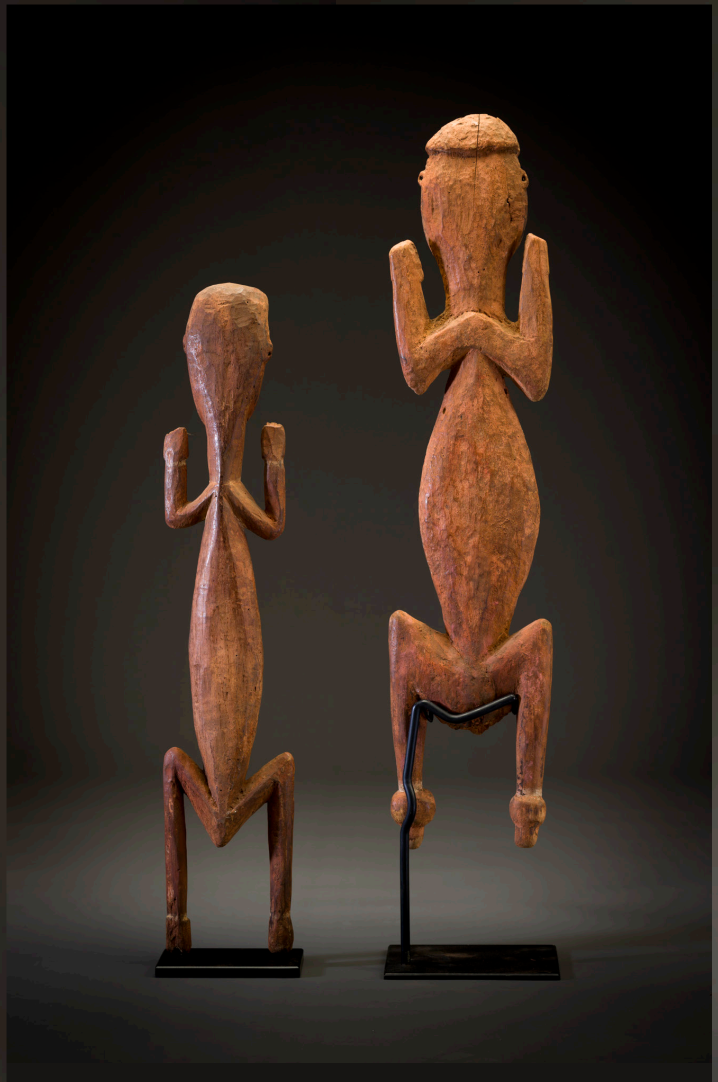
7. TWO FIGURES, Boiken, Prince Alexander Mountains, PNG

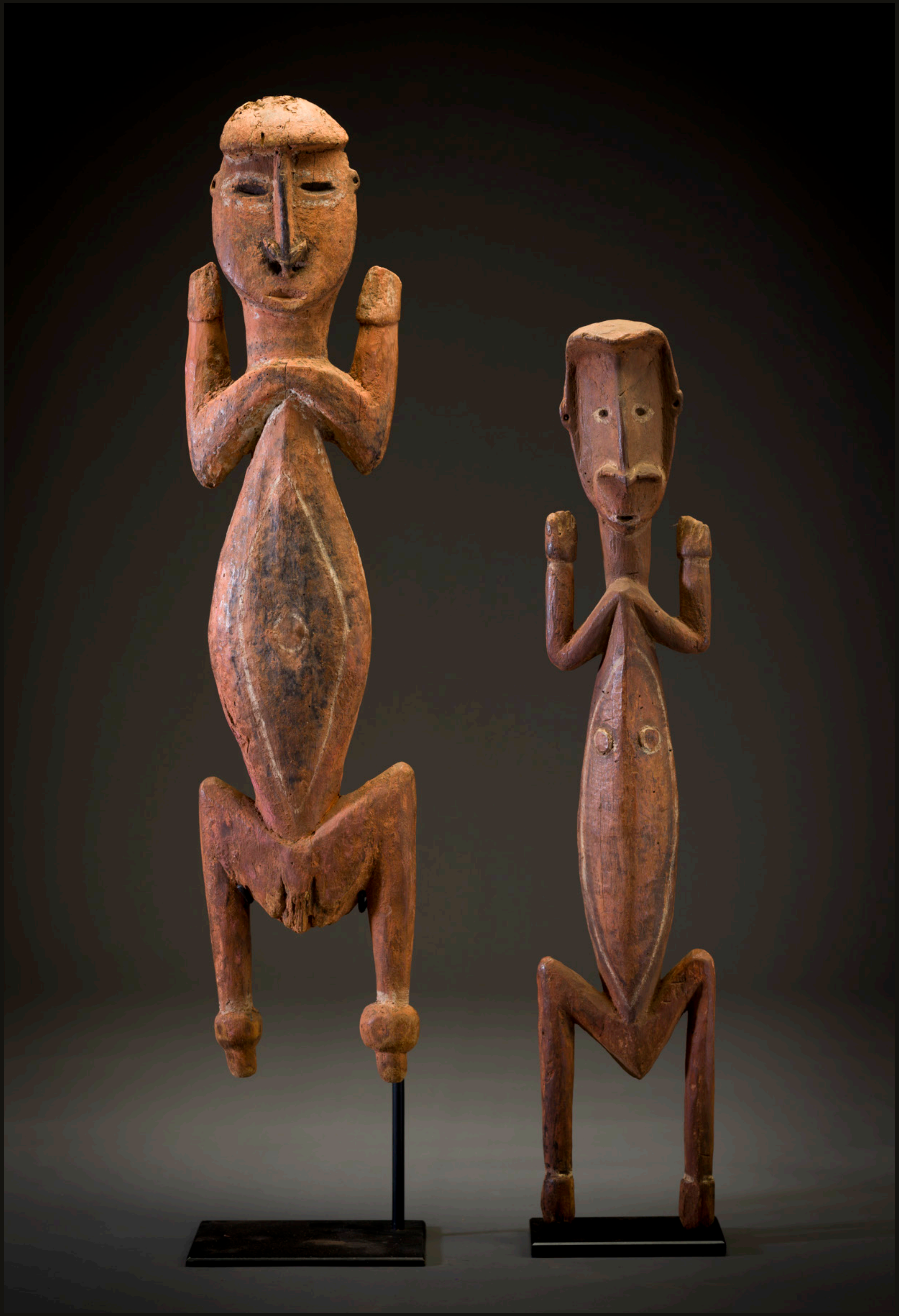
a) This larger figure is the older, dating back to 19th / early 20th Century. It is from the Yangoru-Boiken group, with typical “akimbo” stance. Wonderful old pigments that have infused into the wood.

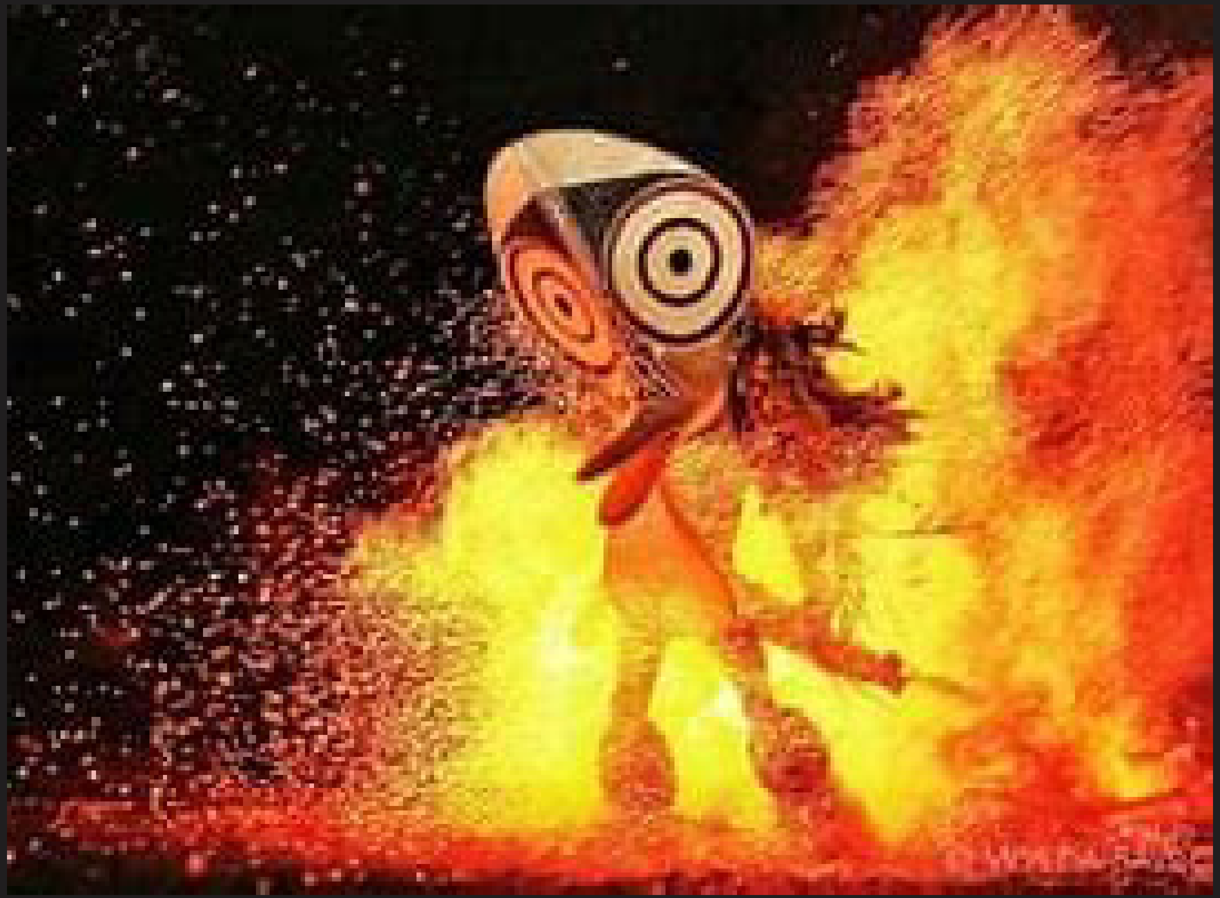
b) Yangoru-Boiken figure. Probably 1950s vintage. It is well carved, with metal tool rather than stone like the bigger piece. This figure was made by probably the last generation that believed in these spirits, and carved their image.

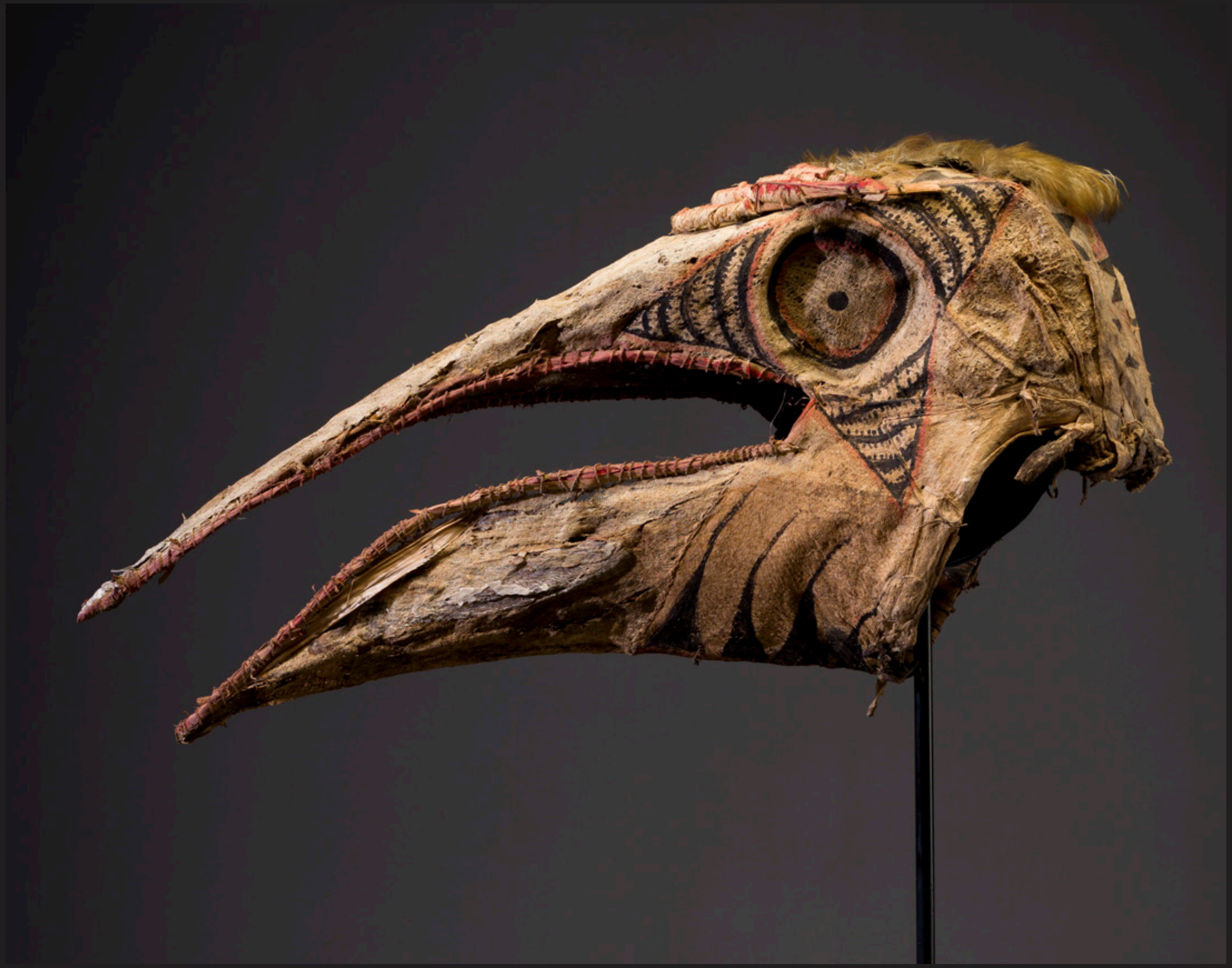
a) 74 x 17 x 6 b) 69 x 14 x 7

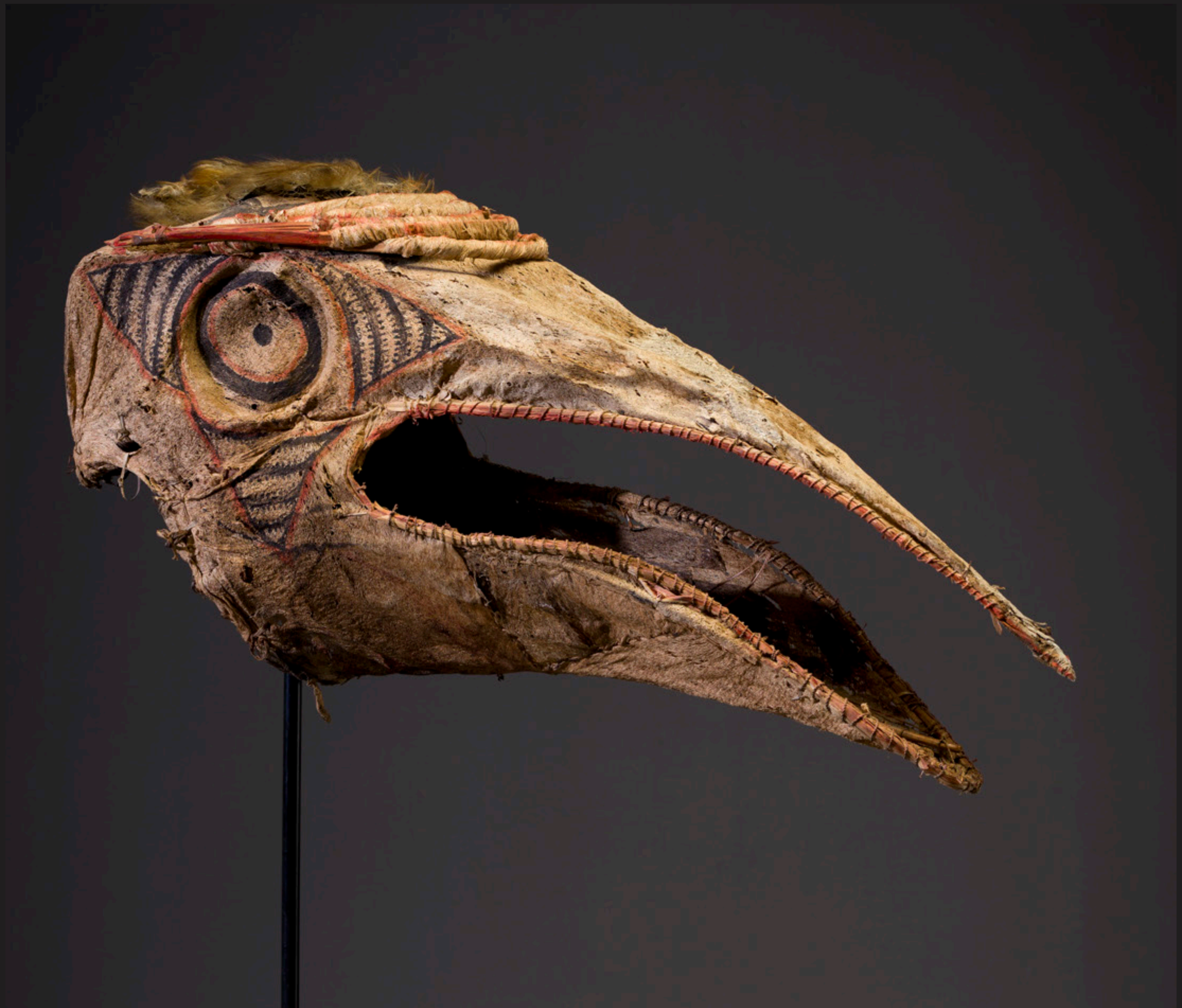
a) 8,000 b) 2,800











8. TAPA DANCE MASK, Baining people, East New Britain, PNG. Early 20th Century.

Such masks, called Kavat, are performed at night and were essentially initiation ceremonies. These ceremonies take place around a large bonfire, with an orchestra seated on one side; the masked dances become frenzied, jumping onto and kicking the burning logs. The best known fire dancing masks have outsized eyes of circular form, linked to various animals and plants, especially a pig spirit. This mask represents a hornbill, and very important bird spirit. It is old, and black edges show its use by blackened dancers.

73 x 30 x 21

POA

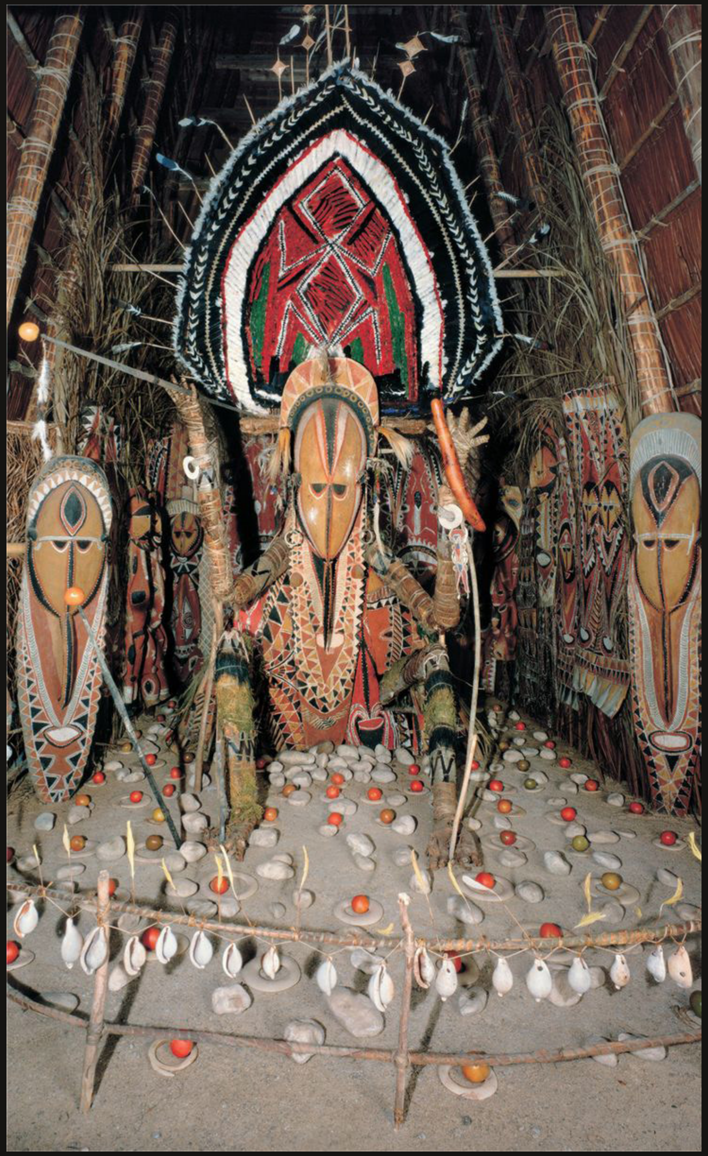
9. LARGE ABELAM ANCESTOR FIGURE, Western Abelam, PNG.

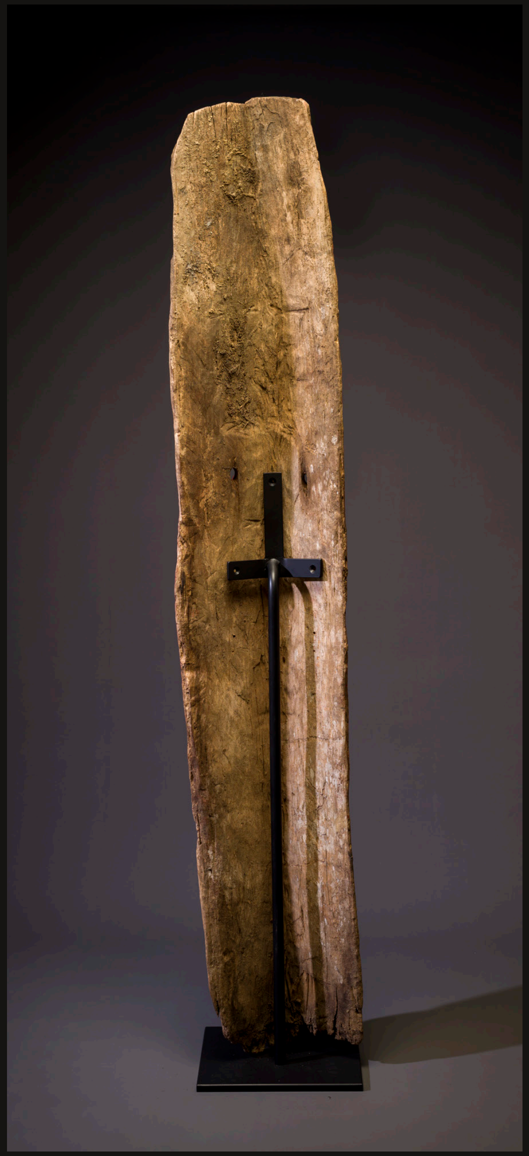
This figure, especially the moon-like face, shows influenec of the Ilahita, west of the Abelam. These figues are made specifically for use in the Tambaran (Spirit) Ceremonies, that involve initiation on its many levels.

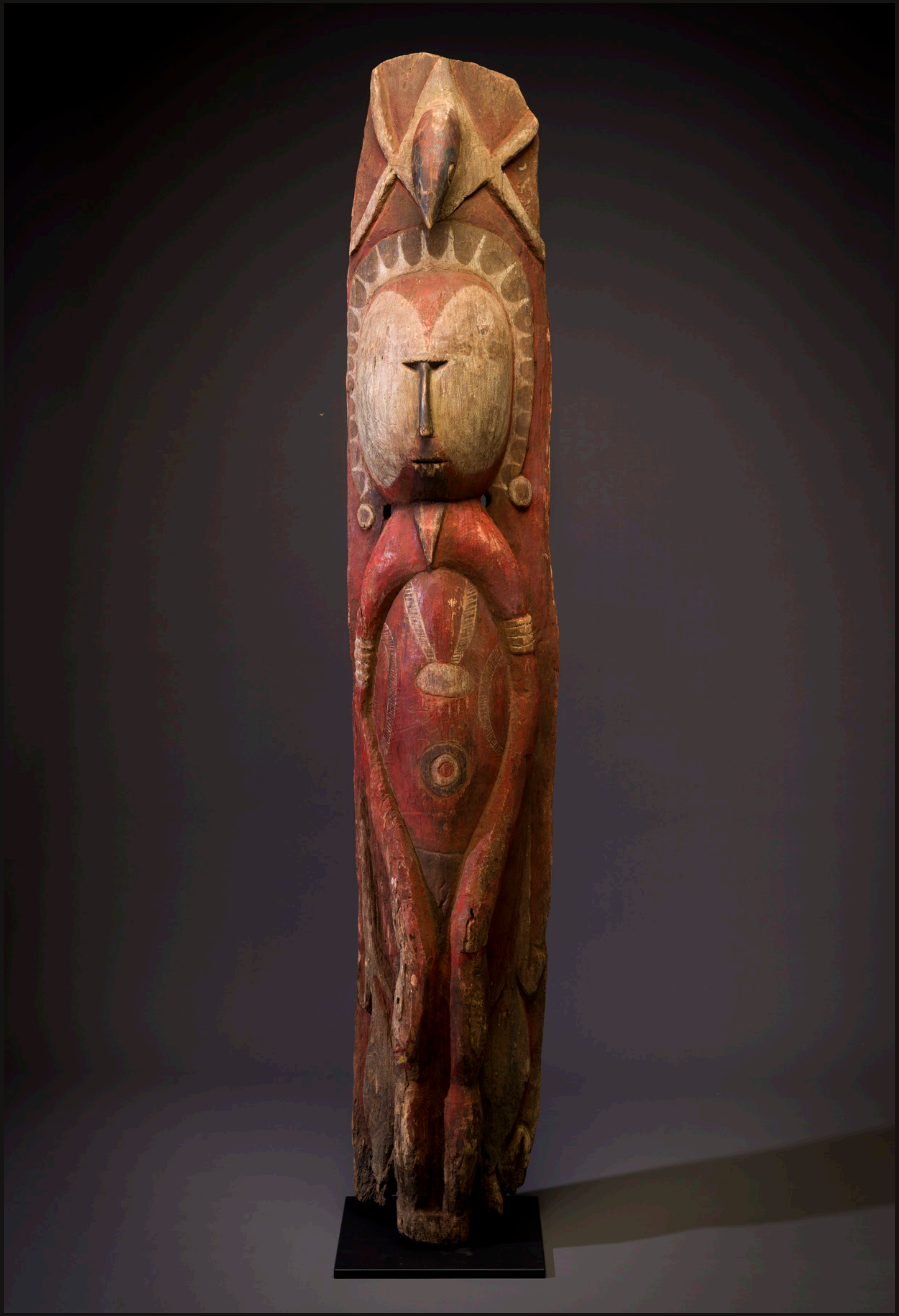
This is a large sculpture, dominated by a serene female figure, with totemic bird above its head, and two lizards (almost disappeared with age) either side of the legs. These figures are stored inside the Haus Tambaran, leaning against the side walls. The back is never carved, as it is not visible during the ceremony, when an elaborate theatre set of figures and bark paintings transforms the inside of the Haus Tambaran into the domain of the spirits.

208 x 34 x 26 cm

9,500





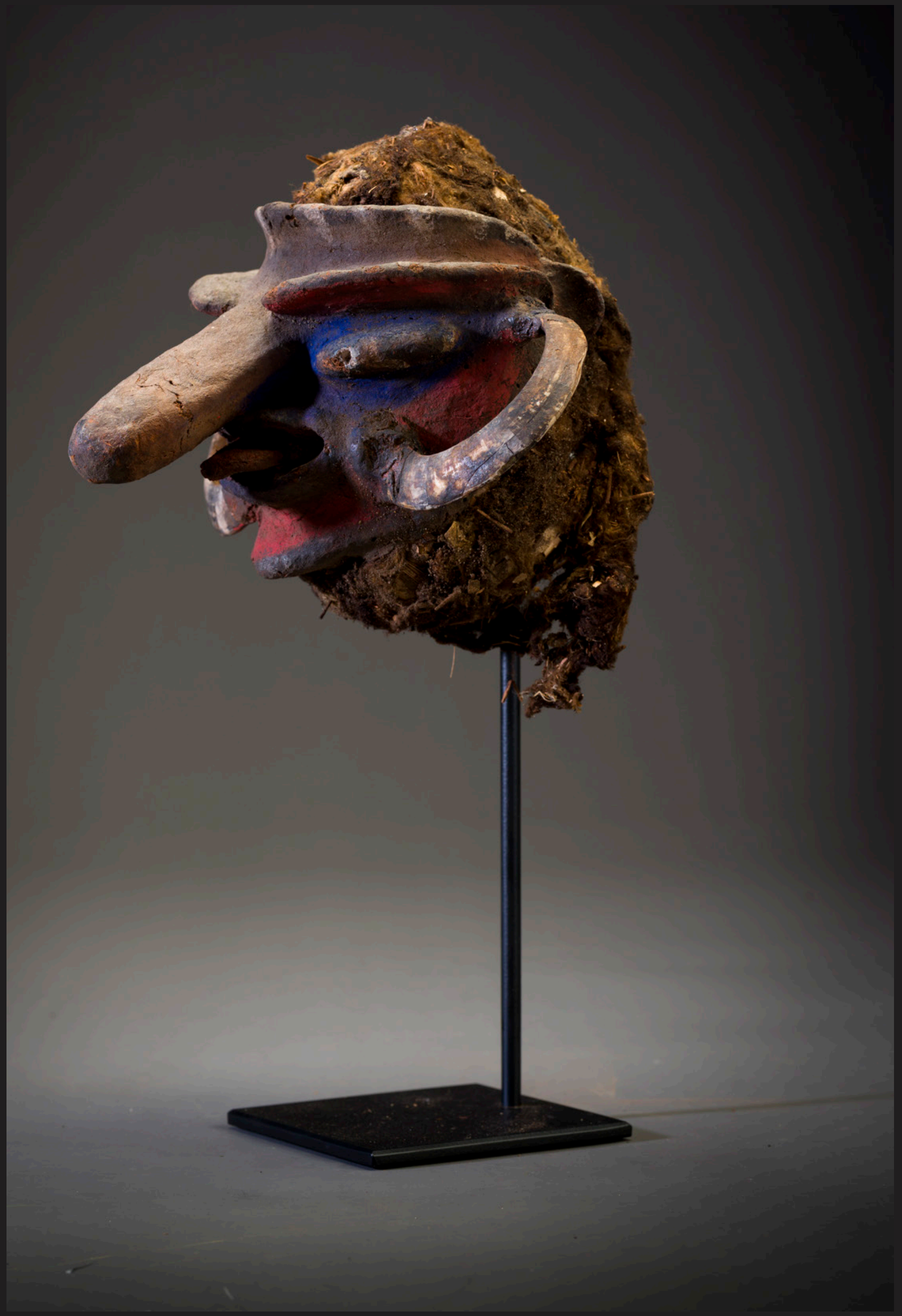


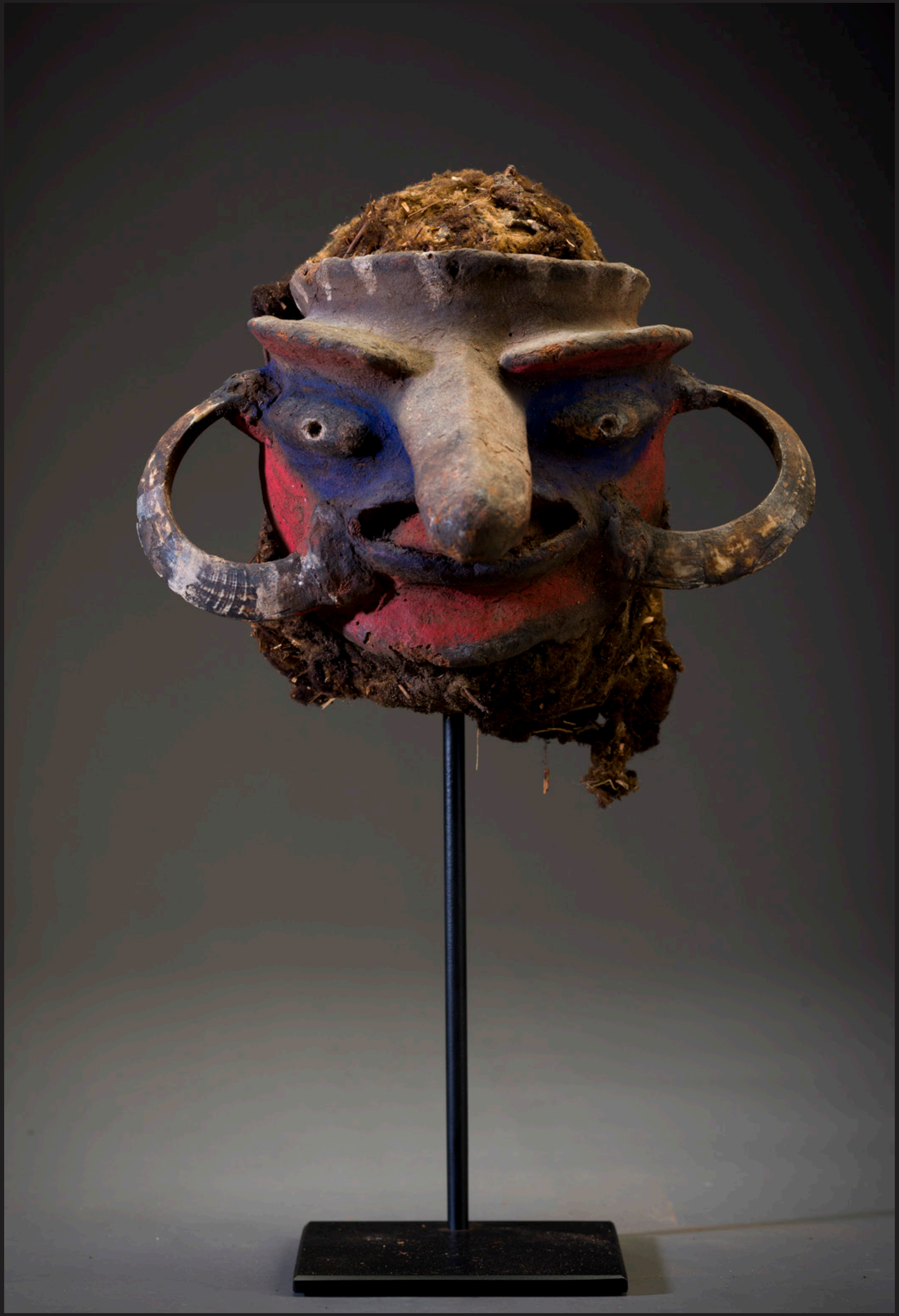
10. RITUAL MASK, South-western Malekula, Vanuatu.

Evocative mask dominated by two important elements; its long nose and pig tusks. Made of clay and spiderweb with strong piercing eyes, and painted in bright blue and red pigments. Such masks were for display rather than worn on the face. ex-Judith Wood collection, Port Vila.

24 x 24 x 23

3200



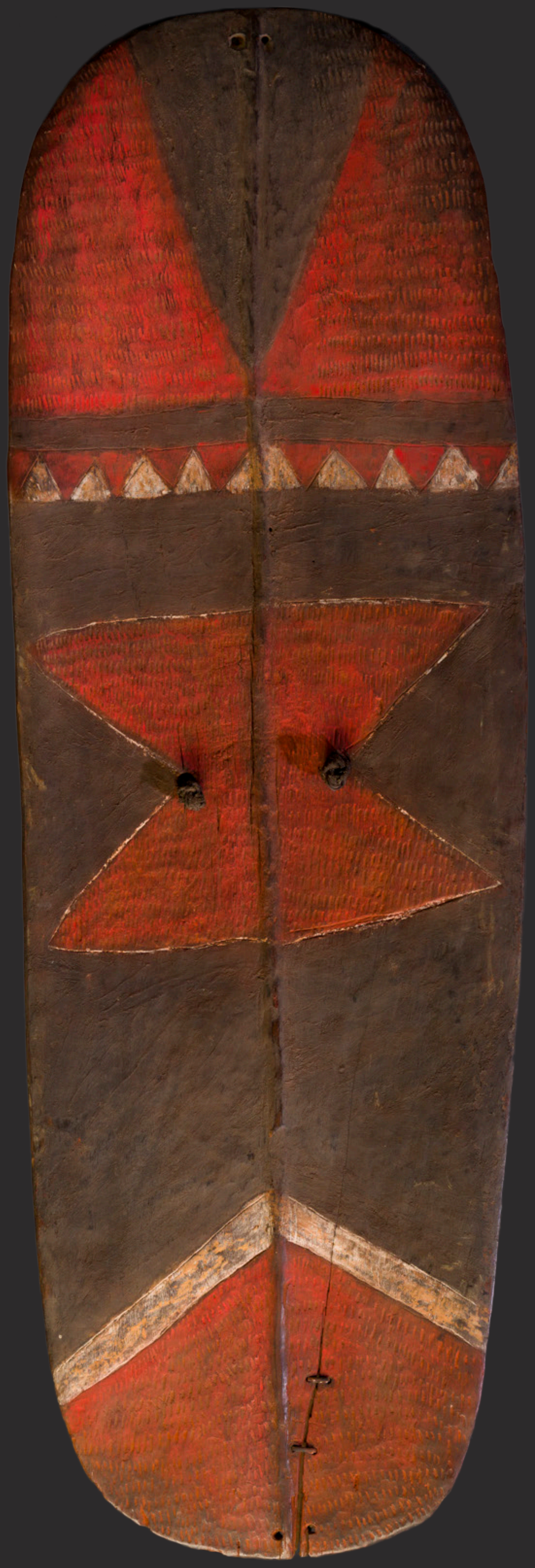


11. SHIELD, Mendi Valley, Southern Highlands, PNG.

A pre-contact, stone-carved fighting shield, using typical abstract motifs, but having underlying meaning. The red areas are covered with fine pecking, and a central ridge, called in Mendi language mesha (backbone) highlights the shield’s symmetry and adds strength. Collected by an Australian patrol officer soon after contact. ex-Alex-Philips, Melbourne.

118 x 44

6000

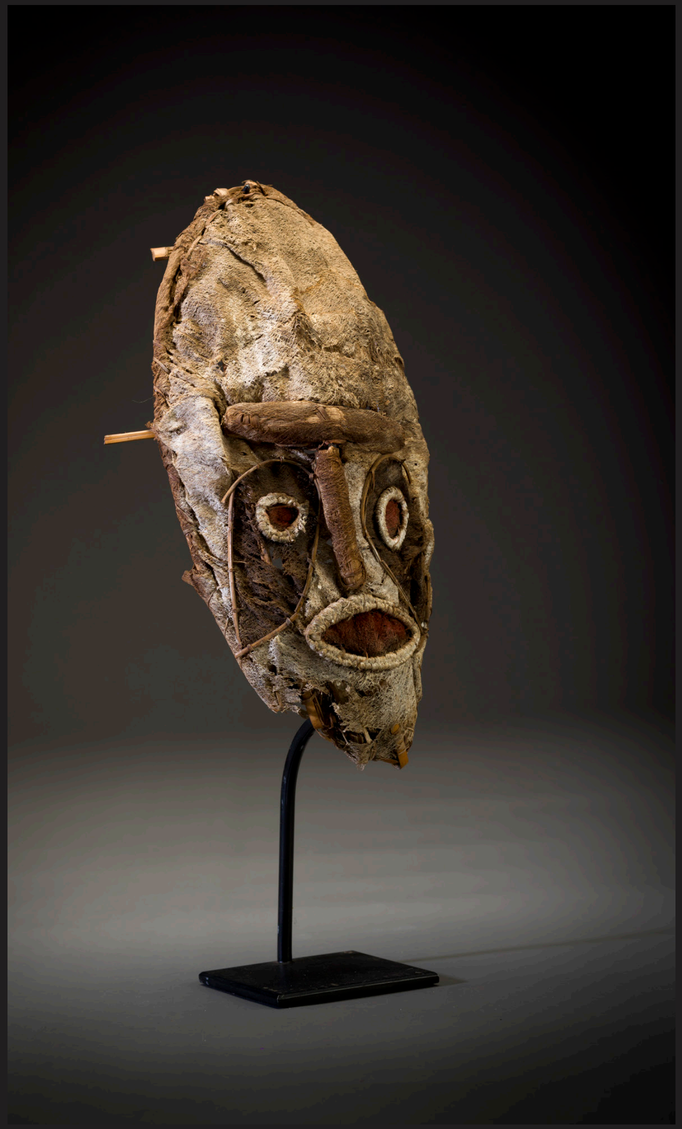


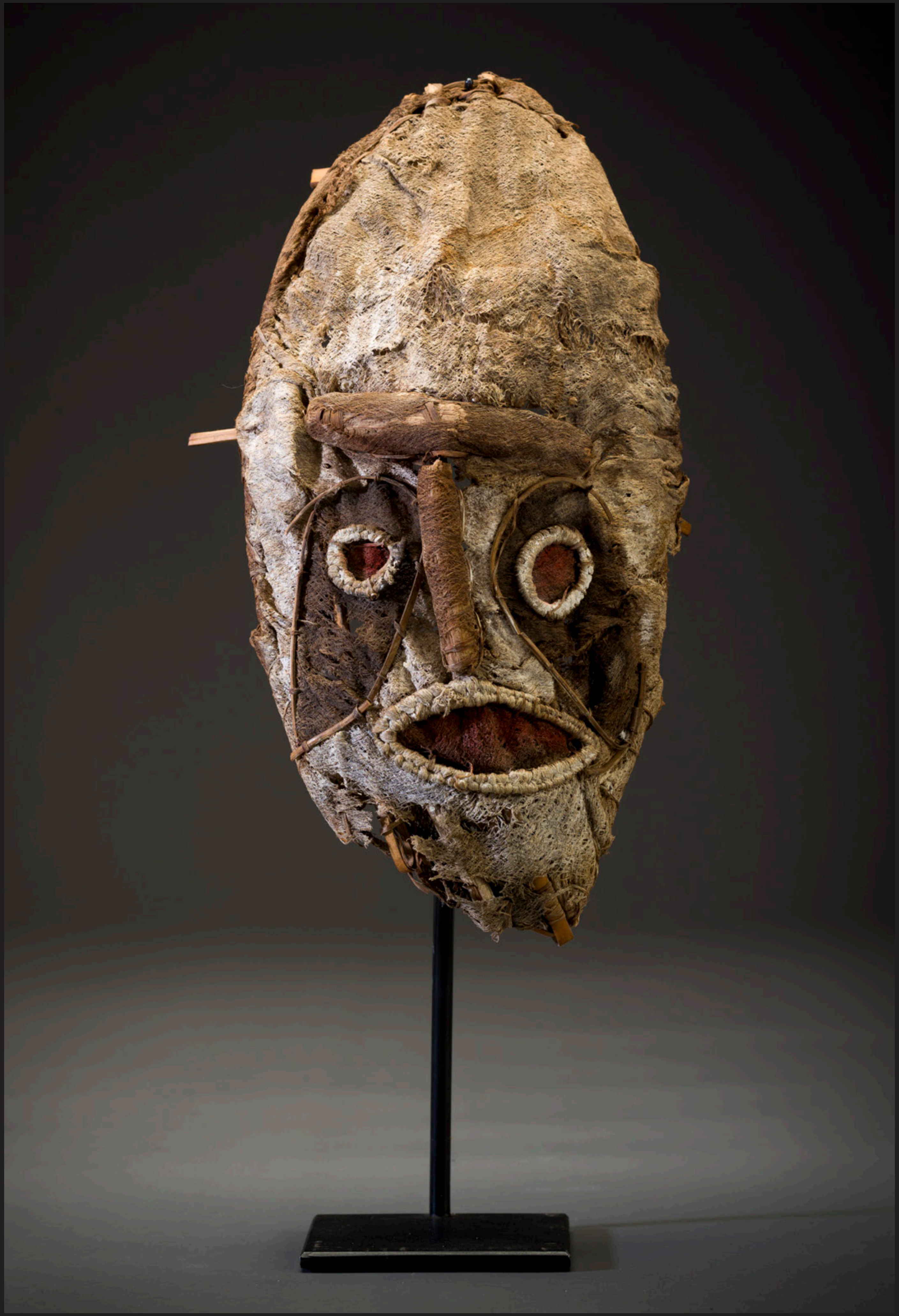
12. TAPA MASK, eharo, Orokolo, Western Elema, Papuan Gulf, PNG. Late 19th / early 20th Century.

These small tapa masks are more simple and rarer than the larger initiation semese tapa masks. They represent totemic creatures, "birds, fish, reptiles, even mushrooms and jellyfish." Eyes are the most important feature, that identify specific clans. Mask wearers performed as a troupe who celebrate clan solidarity. Several similar masks collected in 1885 by A P Goodwin are found in American museums. Most of these small tapa masks in collcetions, were collected in the 19th and early years of the 20th C, and no later than the 1930s. ex-old American collection, ex-Tad Dale, Santa Fe

33 x 17 x 6

3500



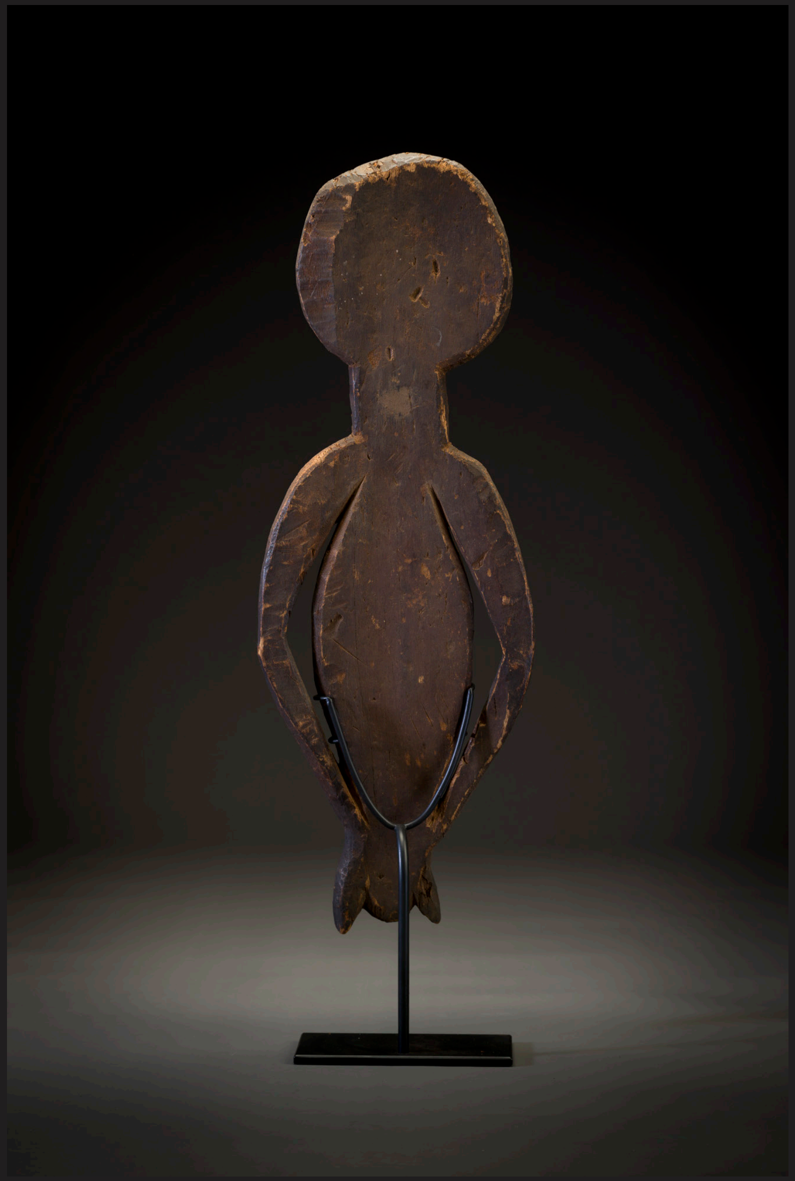


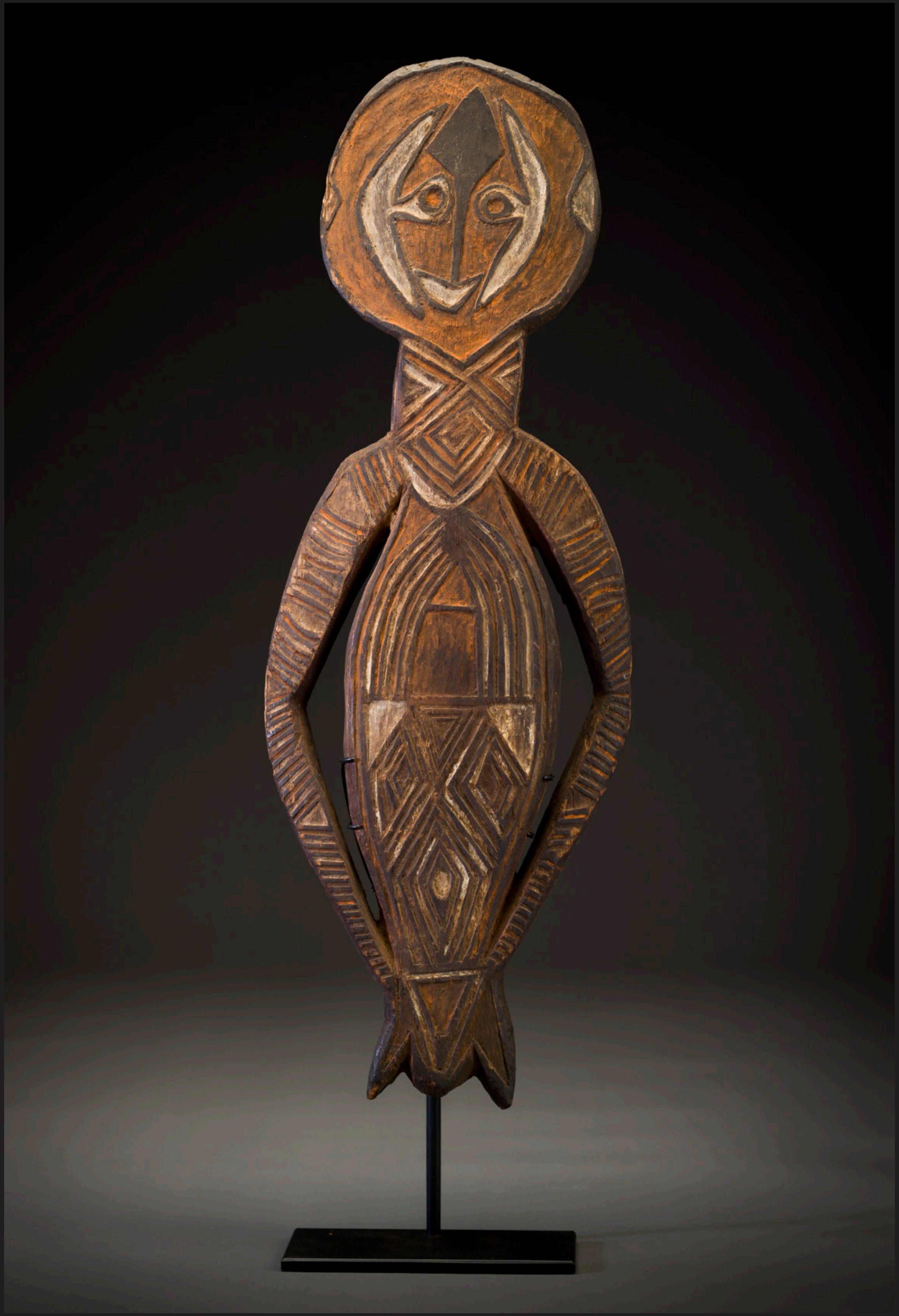
13. Bioma Figure, Papuan Gulf, PNG.

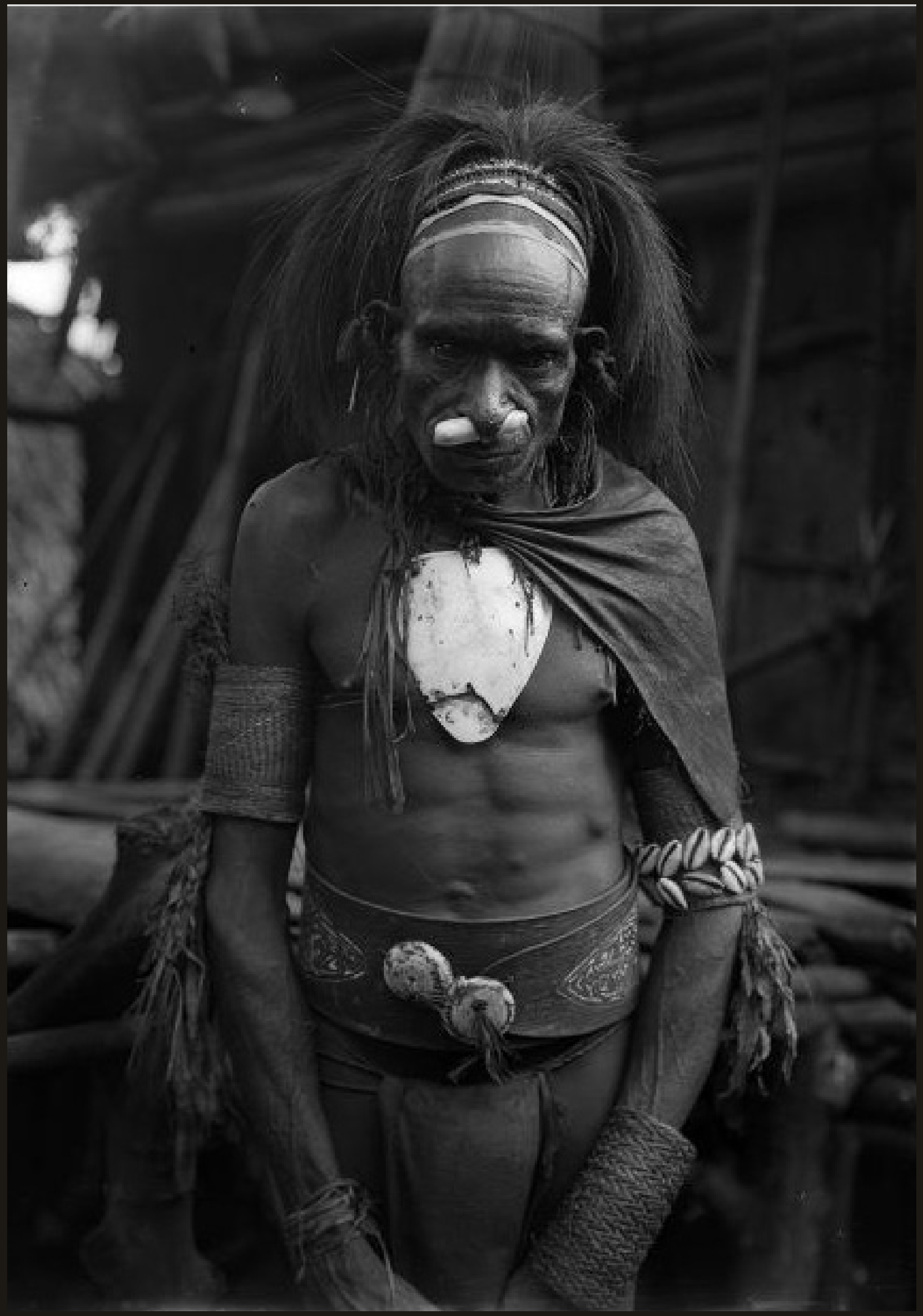
The form is unusual, a fish-like form, with a fish tail rather than legs. It shows good age, and would hail from 1930s - 1940s. Ex-old Australian collection. It came to light in a small country town market in Victoria. A similar bioma-like figure in the Bruce Lawes collection, with fishtail like ending is described thus: “this figure plays an important role in the pig skull ceremony, where pig skulls are honored as important trophies, second only to human skulls.”

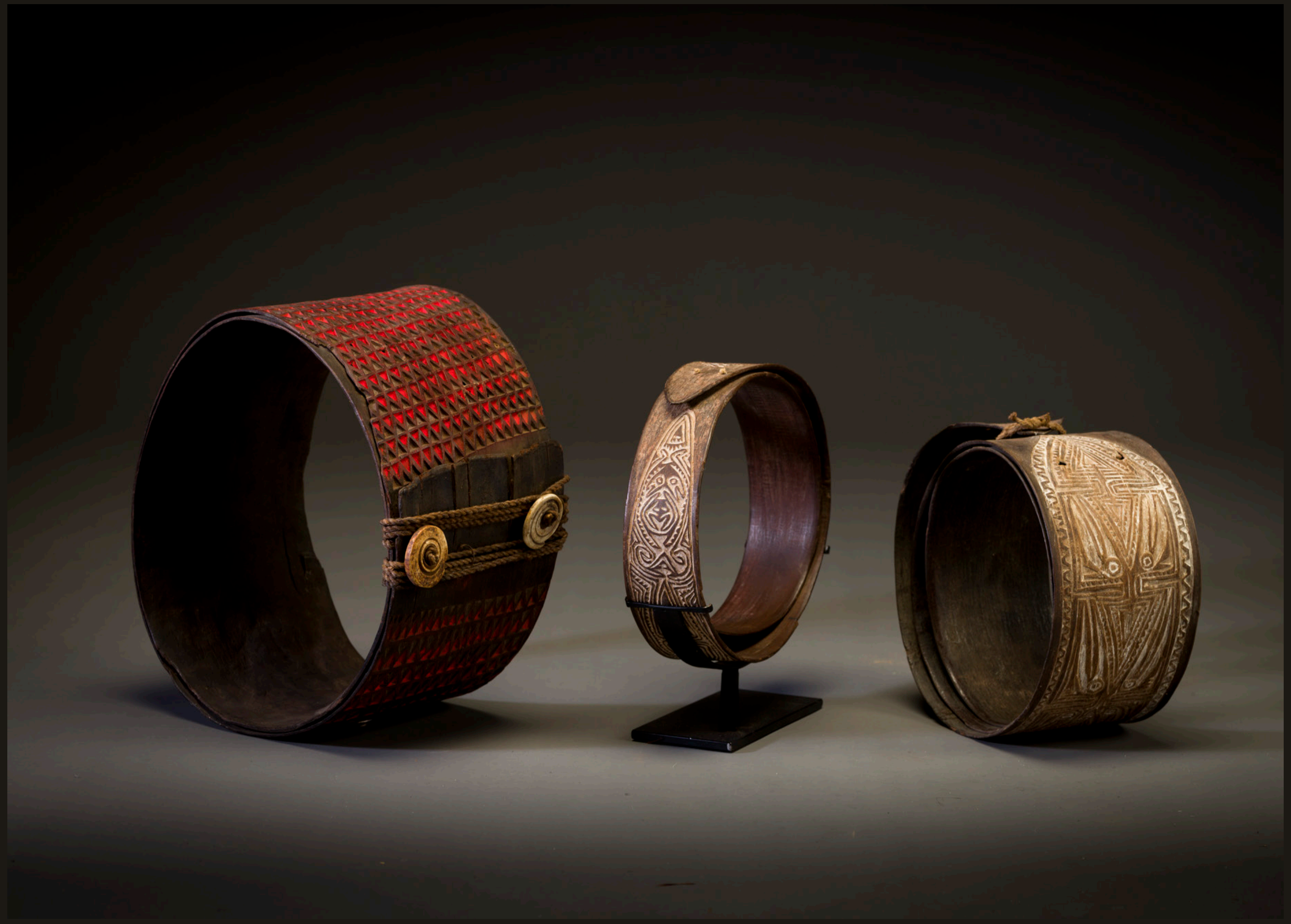
72 x 27 cm

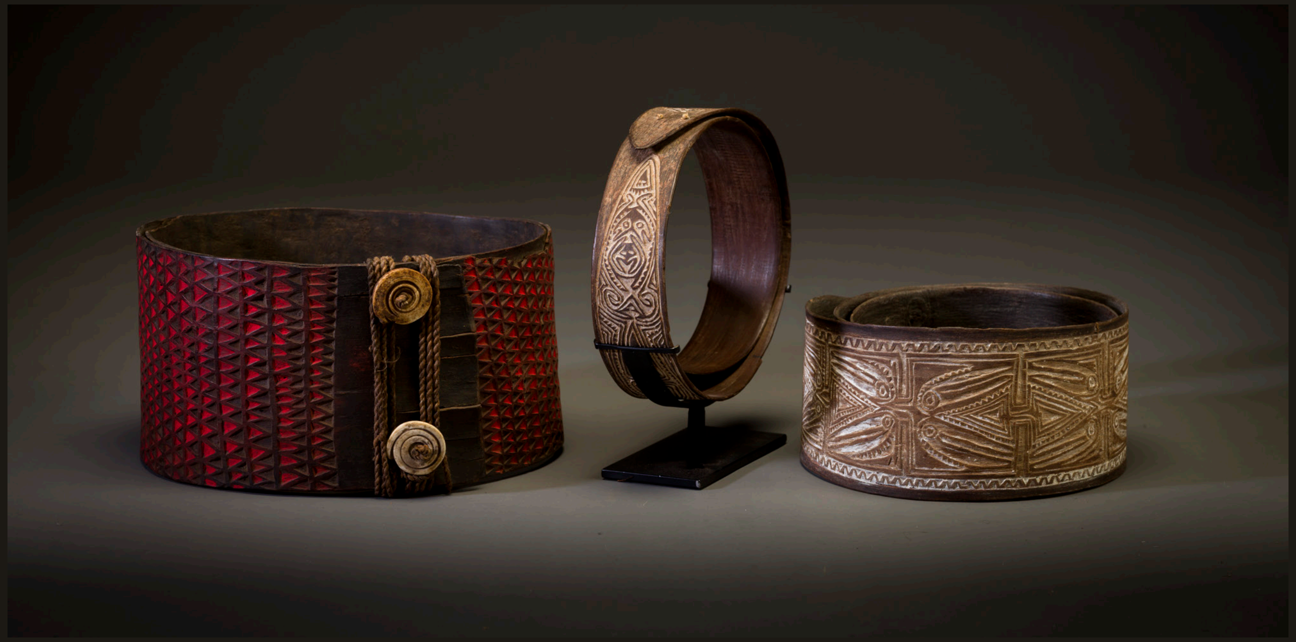
2900











14. THREE CEREMONIAL BARK BELTS, PNG.

a) Wahgi Valley, Western Highlands, PNG. Worn by men on ceremonial ocassions. This is an exceptionally wide belt, covered in deeply engraved triangular motifs, painted bright red. Conus shell and fibre ties.

b and c) Papuan Gulf, PNG. Made of a single strip of bark, heat-treated to form a springy coil. Such belts are reserved for only initiated men. They are engraved with ancestral faces combined with geometric designs. As a young man advances through initiation into higher ritual knowledge and status, his bark belt reflects this journey.

a) 29 diam x 16	b) 24 diam x 6	c) 23 diam x 12
a) 1,200	b) 1,500	c) 1,200

15. TWO FEMALE MASSIM FIGURES, Trobriand Islands, PNG.

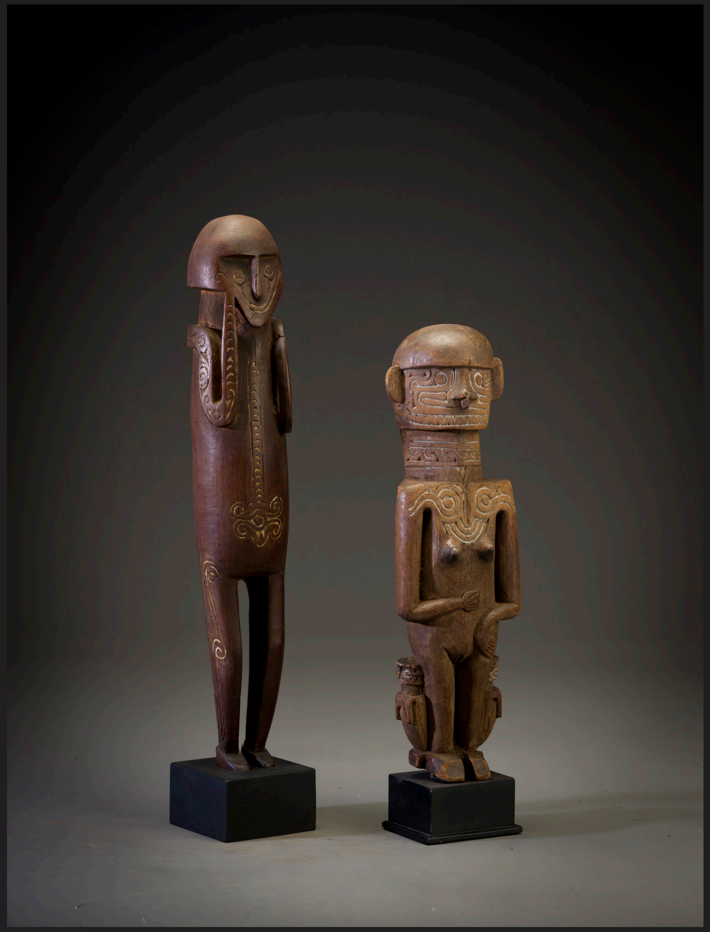
Free standing figures are relatively rare among the Massim.

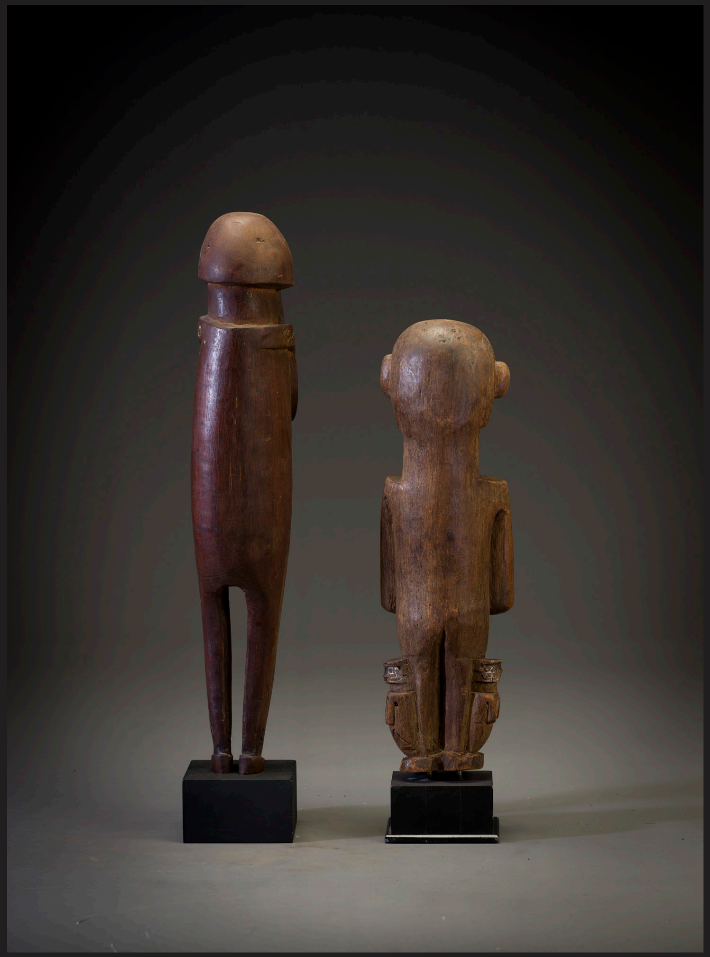
a) A simple figure, carved from hardwood. It is old with the simplicity of older figures. The arms are curved and sinuous. It has no base (the feet inserted into a block with custom-made holes); it was probably hung by a chord.

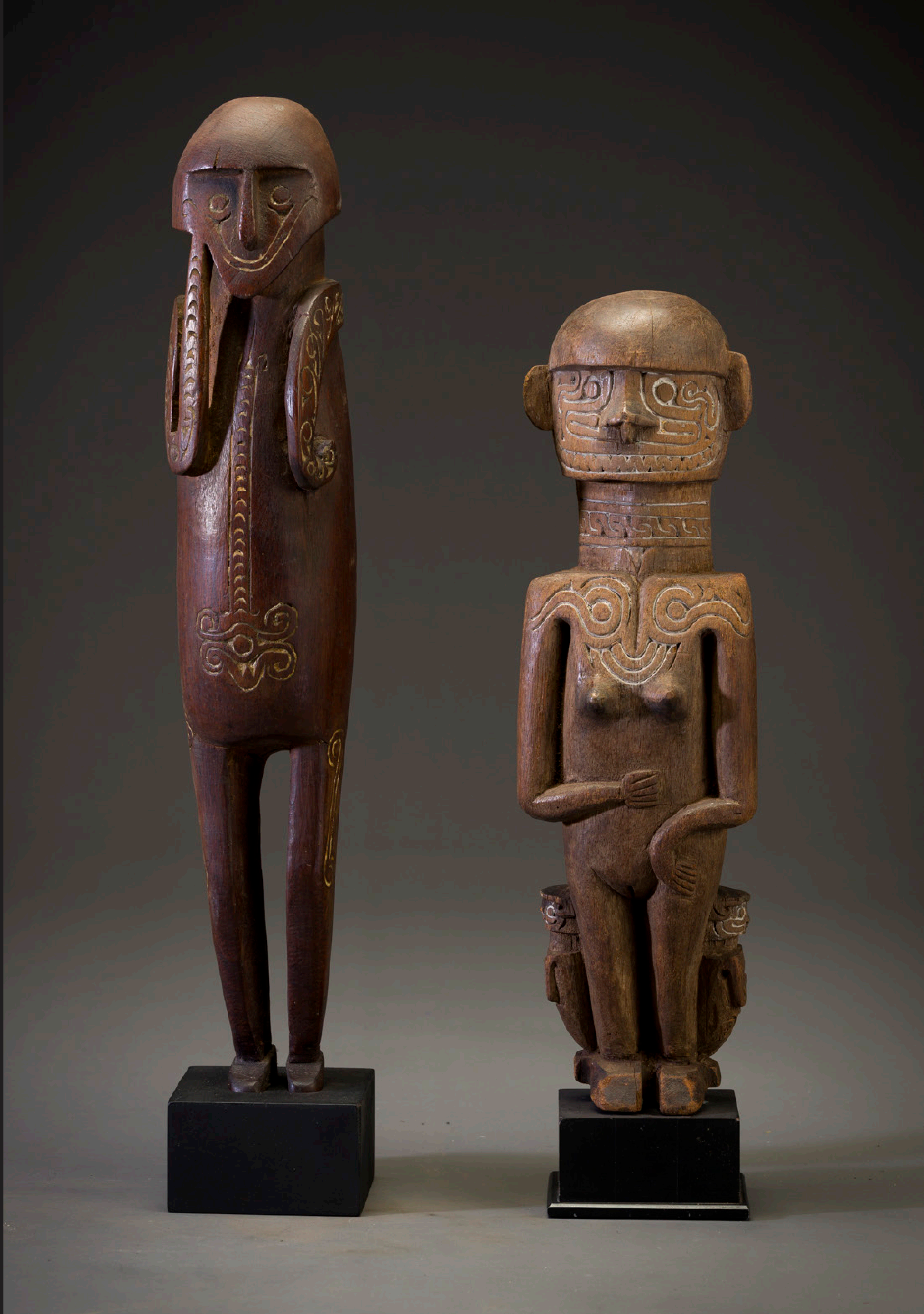
b) The head / face is quite intense and traditional; however the arms become delightfully sinuous with the figure supported by its two tiny figure at the base. Harwood with engraved motifs coloured with lime.

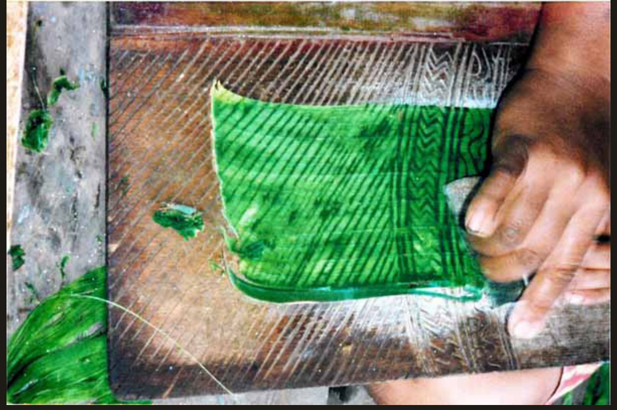
a) 49 x 9 x 10 b) 39 x 13 x 9

a) 2,500 b) 1,800









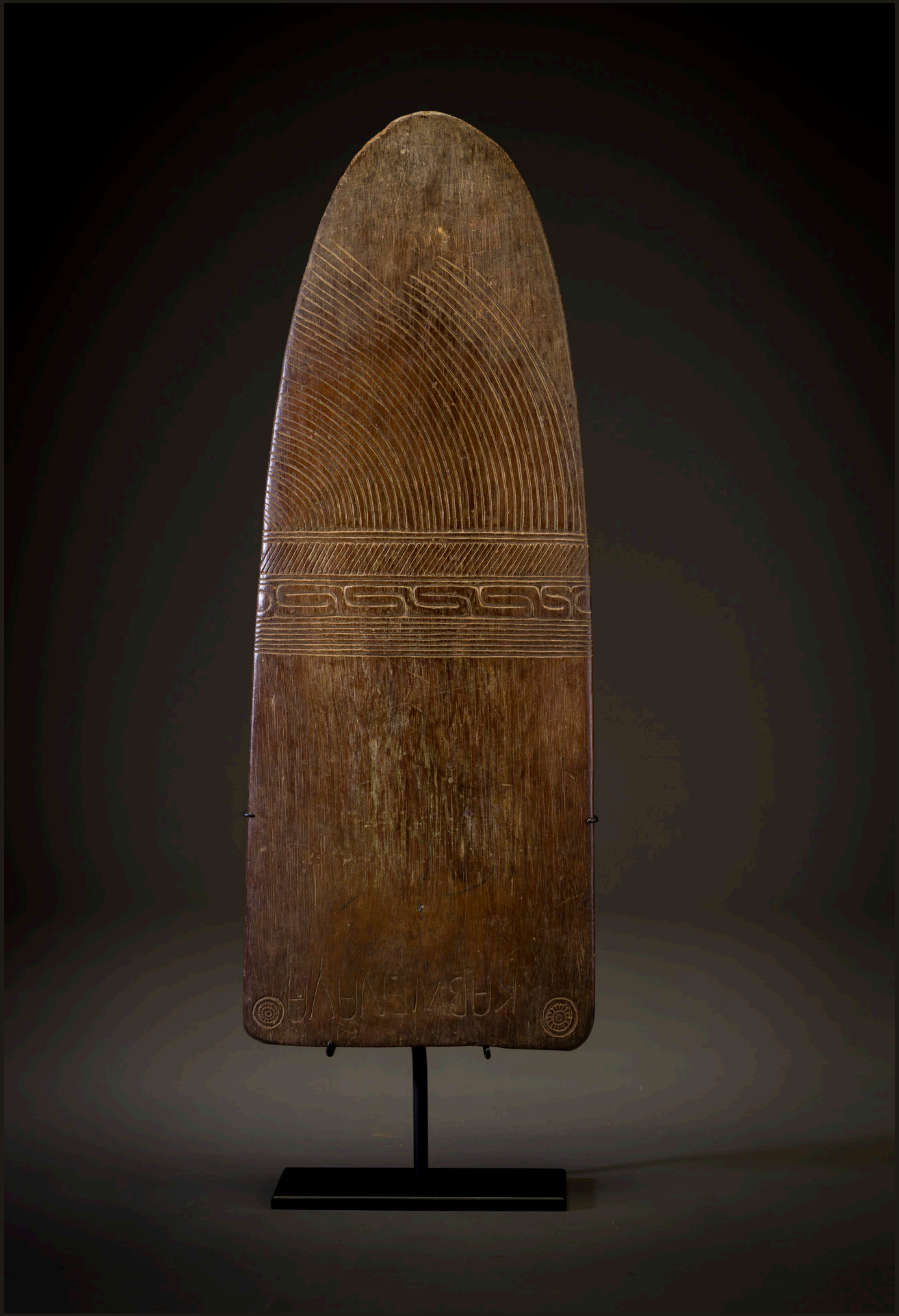
16. SKIRT BOARD, Kaidawaga, Trobriand Islands, PNG.

Such carved boards are used to prepare for the Trobriand women's most sacred ceremony Sagali. This is essentially a mortuary ceremony, where women make and present grass skirts and banana leaf bundles, called nuniga.

Men carve the Kaidawaga board for their wife or sister, sometimes engraved like this one, with markings called ginigini, that have magical significance. The engraved word is possibly the name of the user or carver; and the two circles probably depict the circular head ornament worn by women. Old and well-used, mid-20th Century.

54 x 24

1800



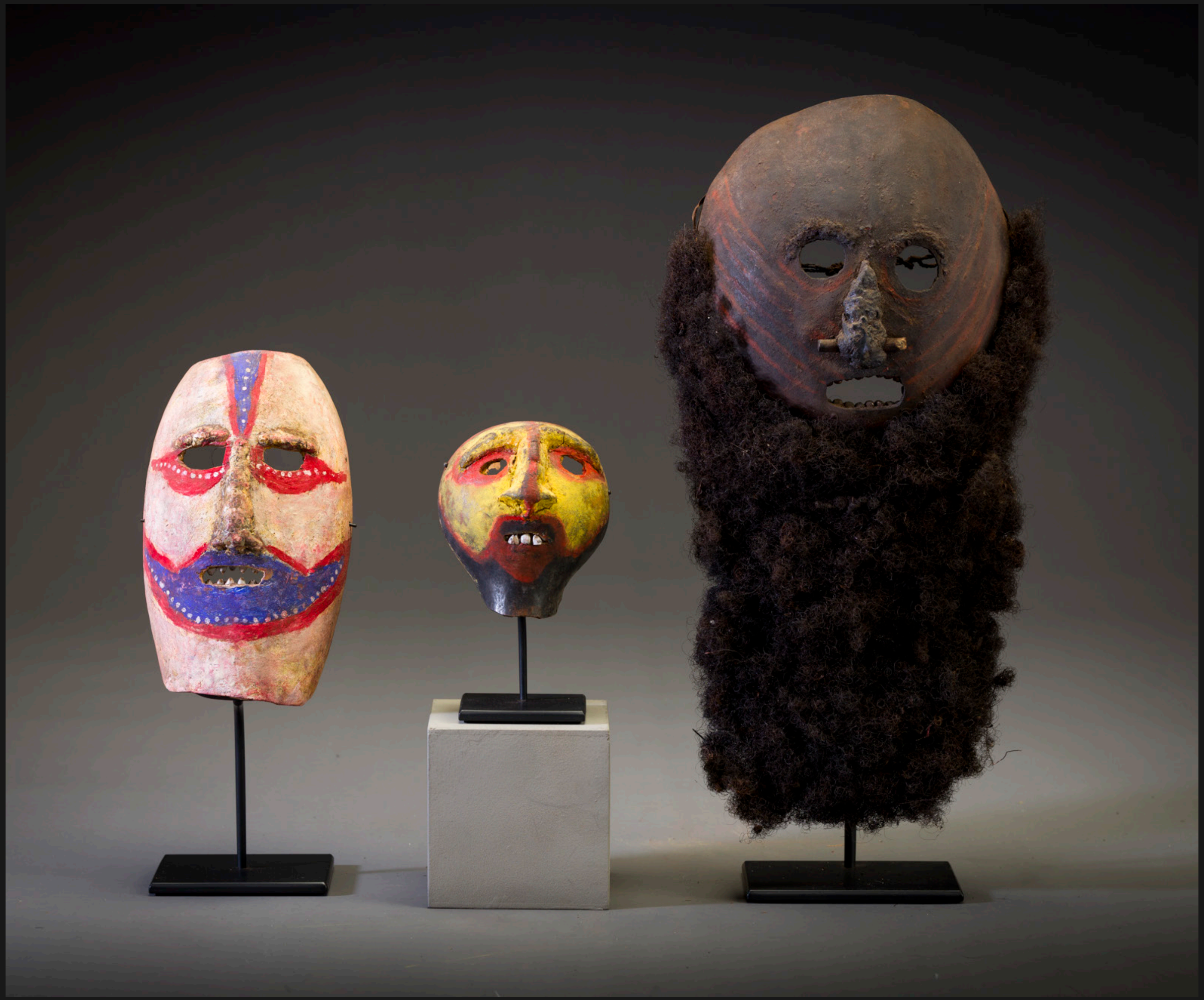
17. THREE GOURD MASKS, New Guinea Highlands

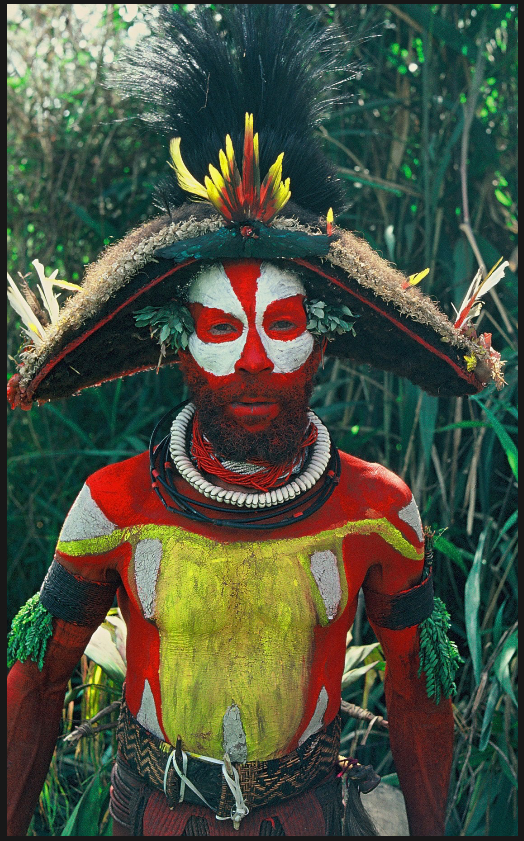
Body adornment is the greatest artistic endeavour of the Highlands. Masks are generally made and used in a ceremony, then discarded. These rare masks have survived. They were found throughout the Highlands at contact, but soon disappeared.

a) and b) Both gourd masks, Huli, Southern Highlands, PNG. Such gourd masks represent spirits in ceremony; Huli masks are painted in similar fashion to male face decorations. These seem to be associated with the *Haroli* cult and male initiation.

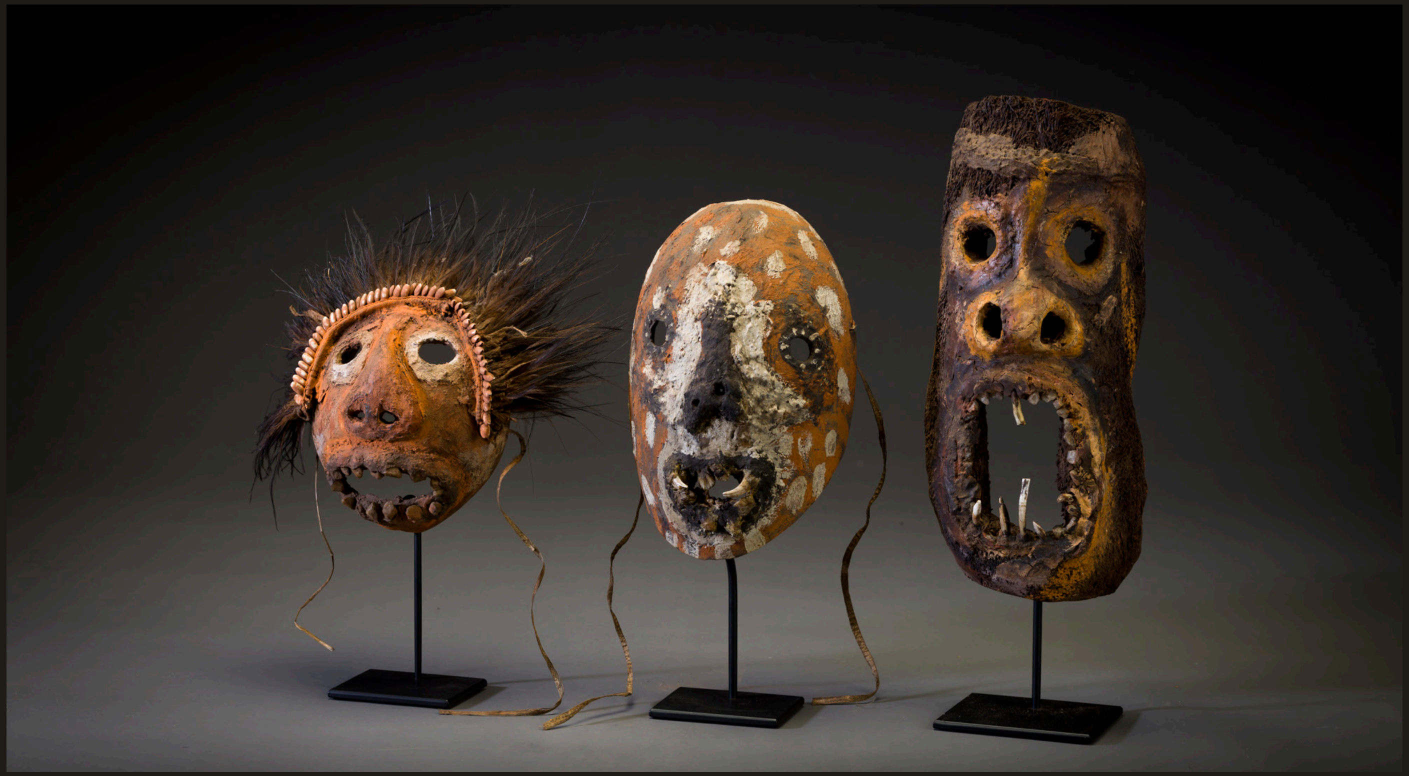
c) Gourd mask, similar to one collected by Stan Moriarty in 1960s from Jimi River, Western Highlands. Collected by an Australian patrol officer, 1960s. ex- Harold Gallasch, Adelaide.

a) 21 x 12 x 7	b) 12 x 10 x 8	c) 41 x 21 x 9
a) 2,500	b) 1,800	c) 4,500





Huli man
decorated for
Haroli cult.



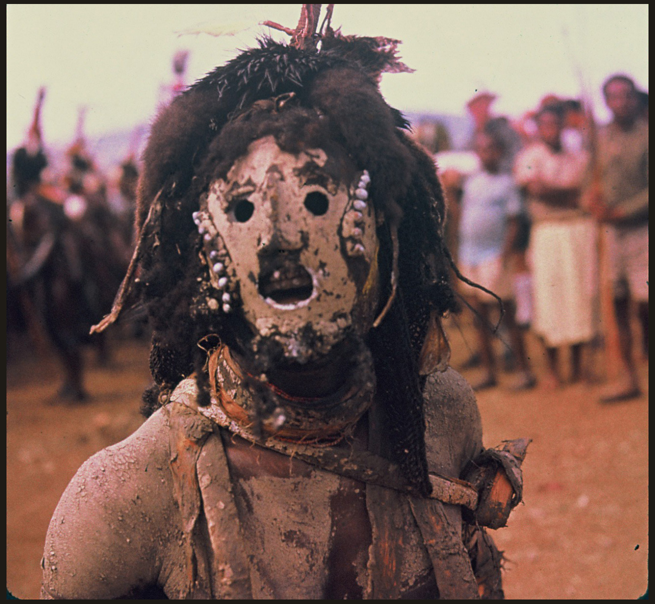
18. Two Gourd Masks, Fernwood Mask, New Guinea Highlands

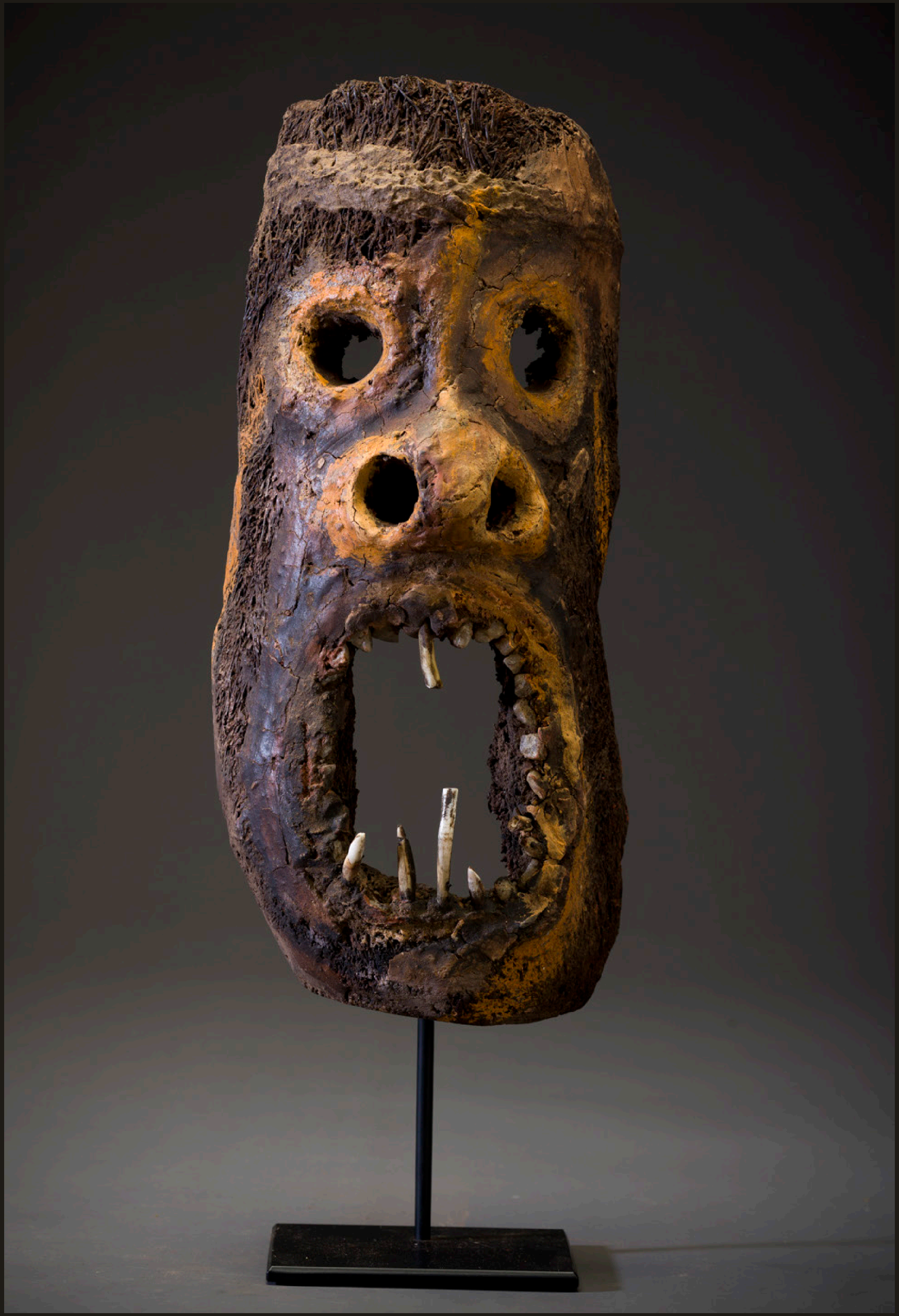
a) Gourd mask with feather headdress, Kamano, Eastern Highlands. Representing bush or mountain spirits, used in traditional krina ceremony.

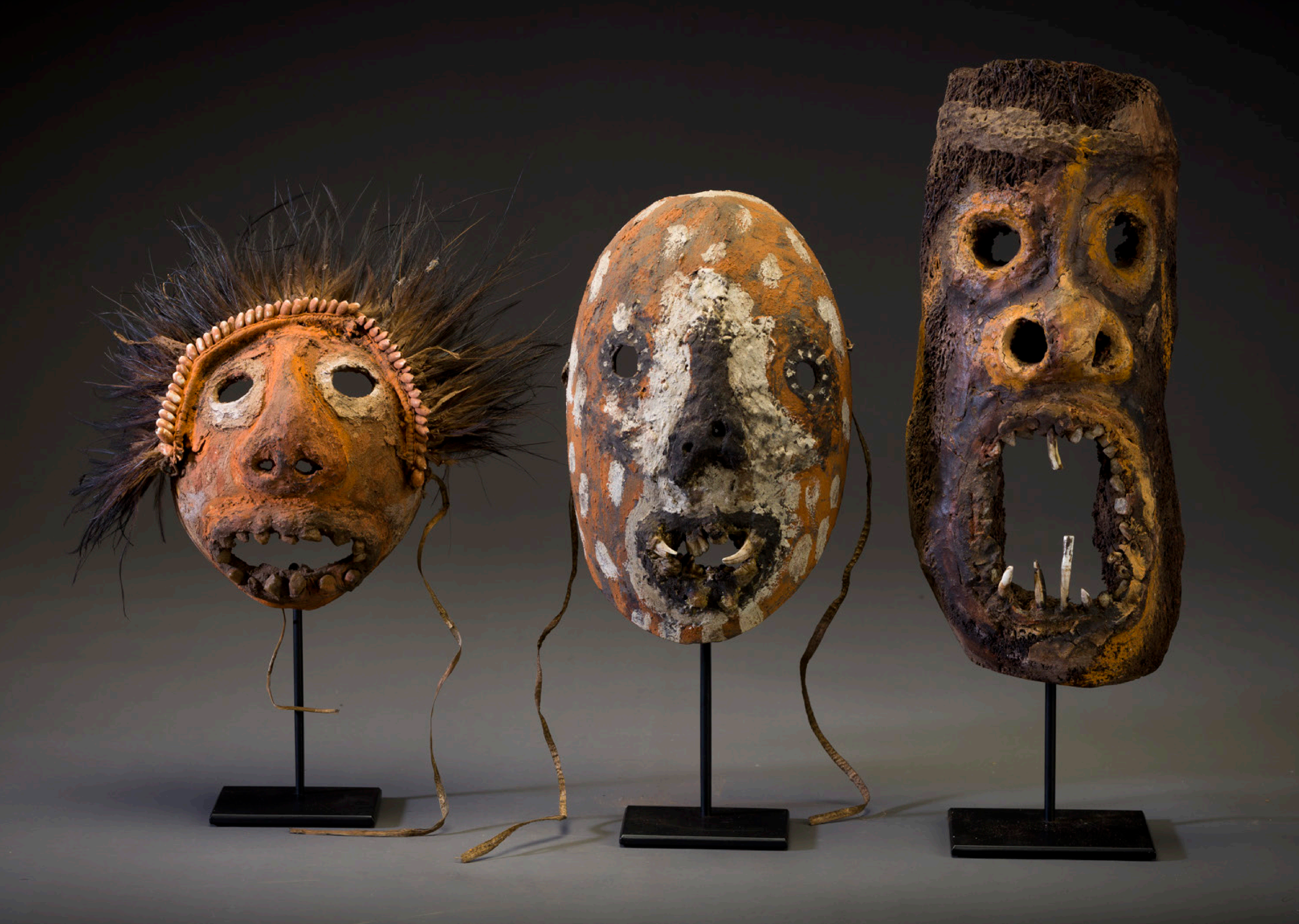
b) Gourd mask, Bea bena, near Henganofi, Eastern Highlands. Representing spirits; some are said to represent the spirit that causes leprosy.

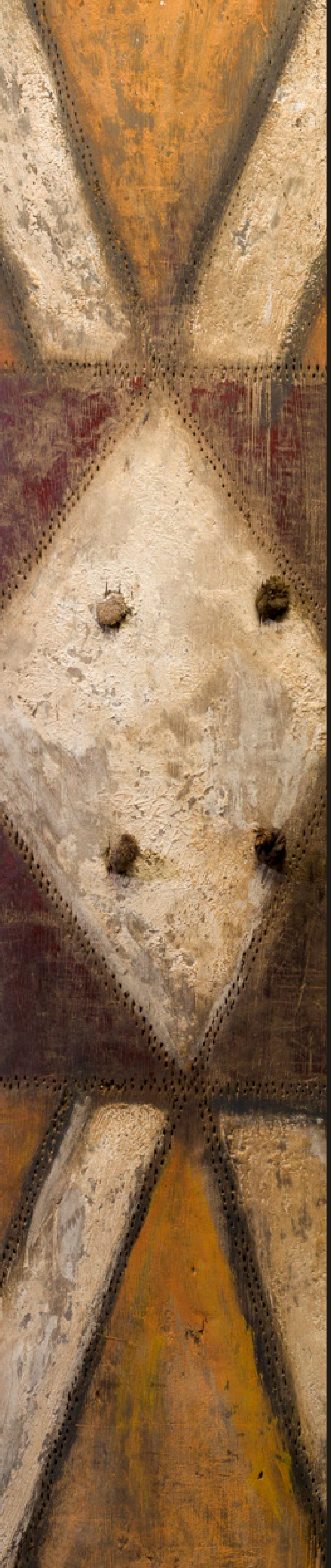
c) Mask made of fernwood, resin and pig teeth. This is a particularly expressive mask, conjuring up the fear of spirits as beings that can punish humans. Kamano people, Eastern Highlands.

a) 29 x 32 x 13	b) 28 x 17 x 10	c) 38 x 16 x 14
a) 1,800	b) 2,000	c) 3,000







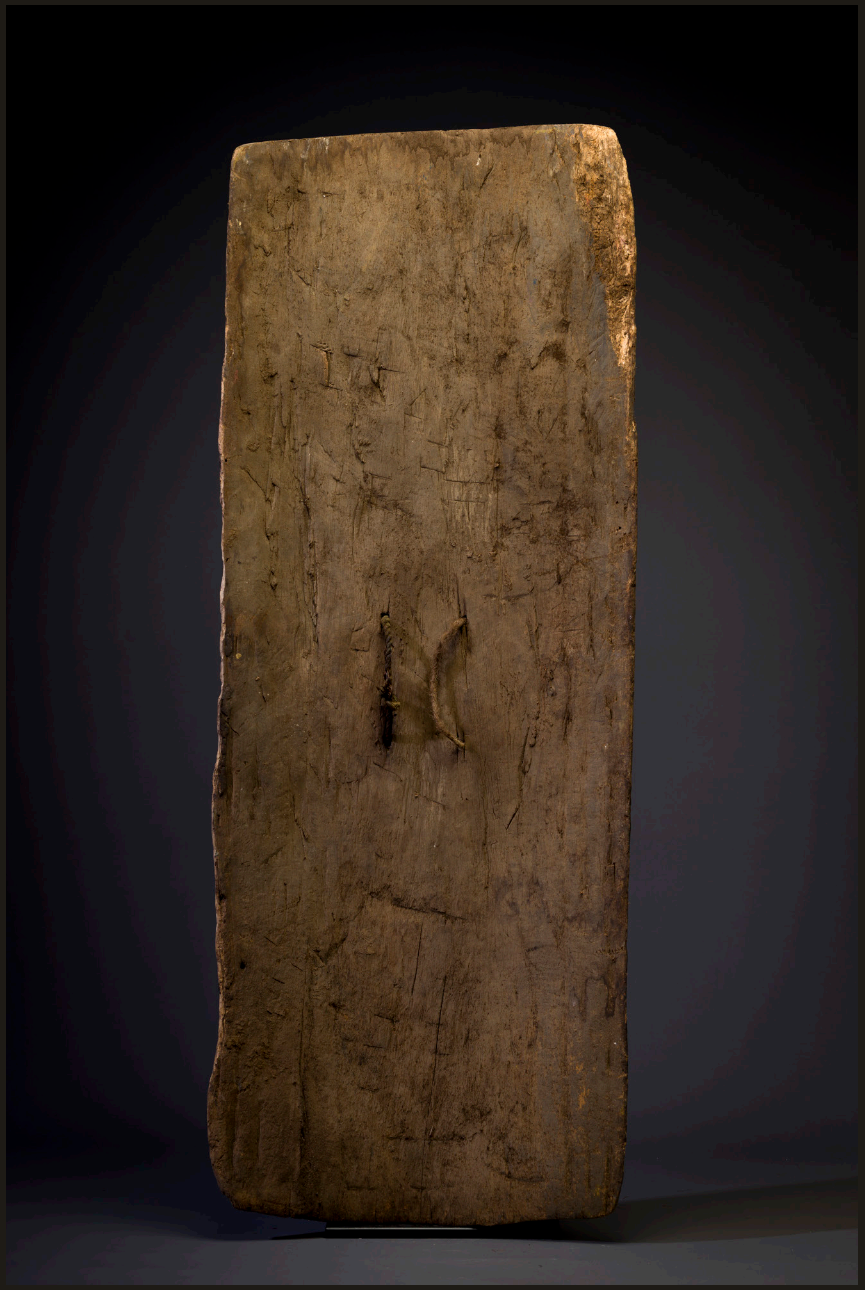


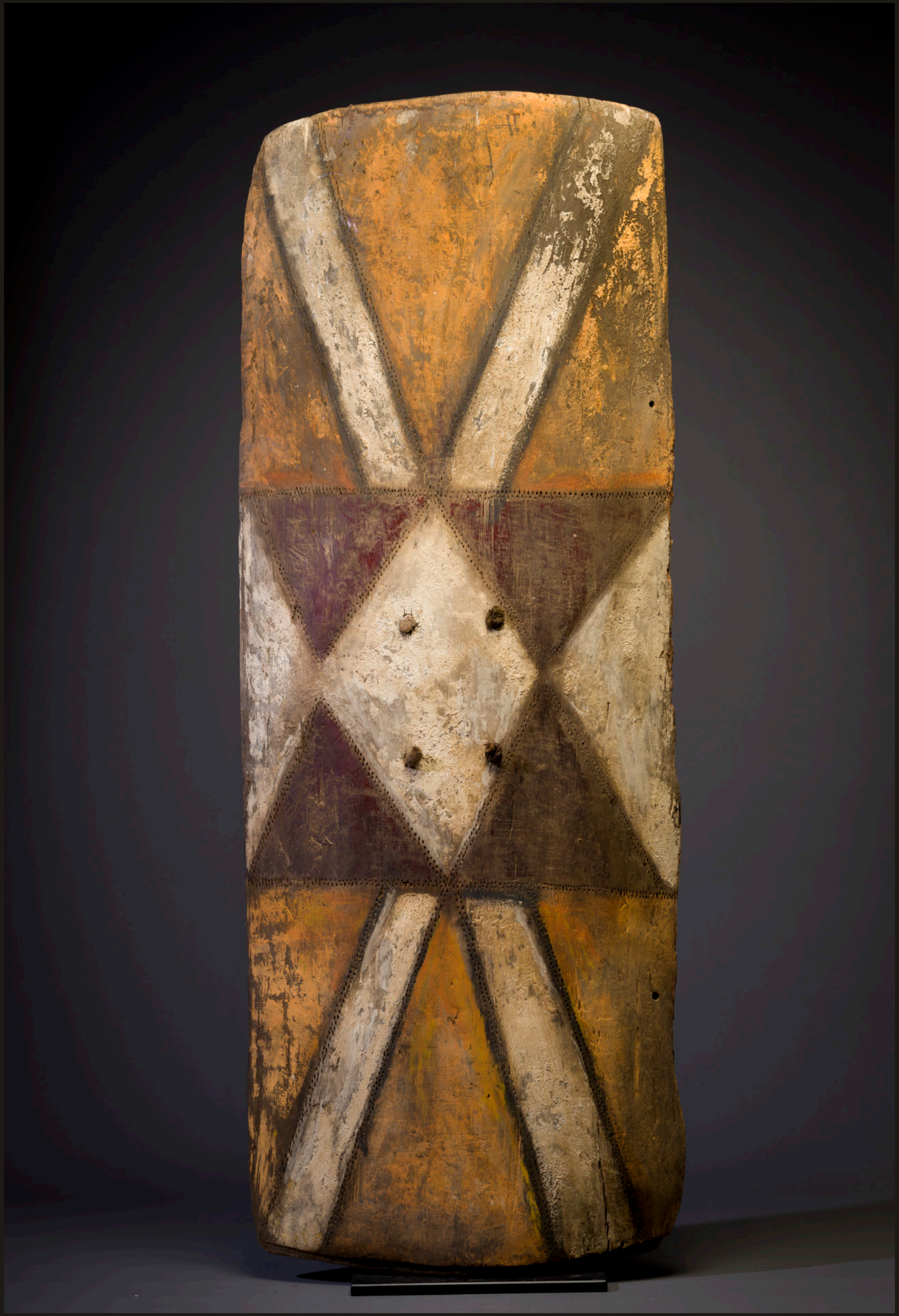
19. SHIELD, Wahgi Valley, Western Highlands, PNG.

This is an early shield most probably carved after contact as it shows use of steel; but it is early and the design motifs have that archaic feel. The geometric motifs are outlined with very fine punctated holes. Shields of teh Wahgi Valley are certainly among the largest shields in the world; two or three warriors with bows and arrows can hide behind a single shield.

165 x 61

5000





20. FOUR YAM MASKS, Abelam people, East Sepik, PNG.

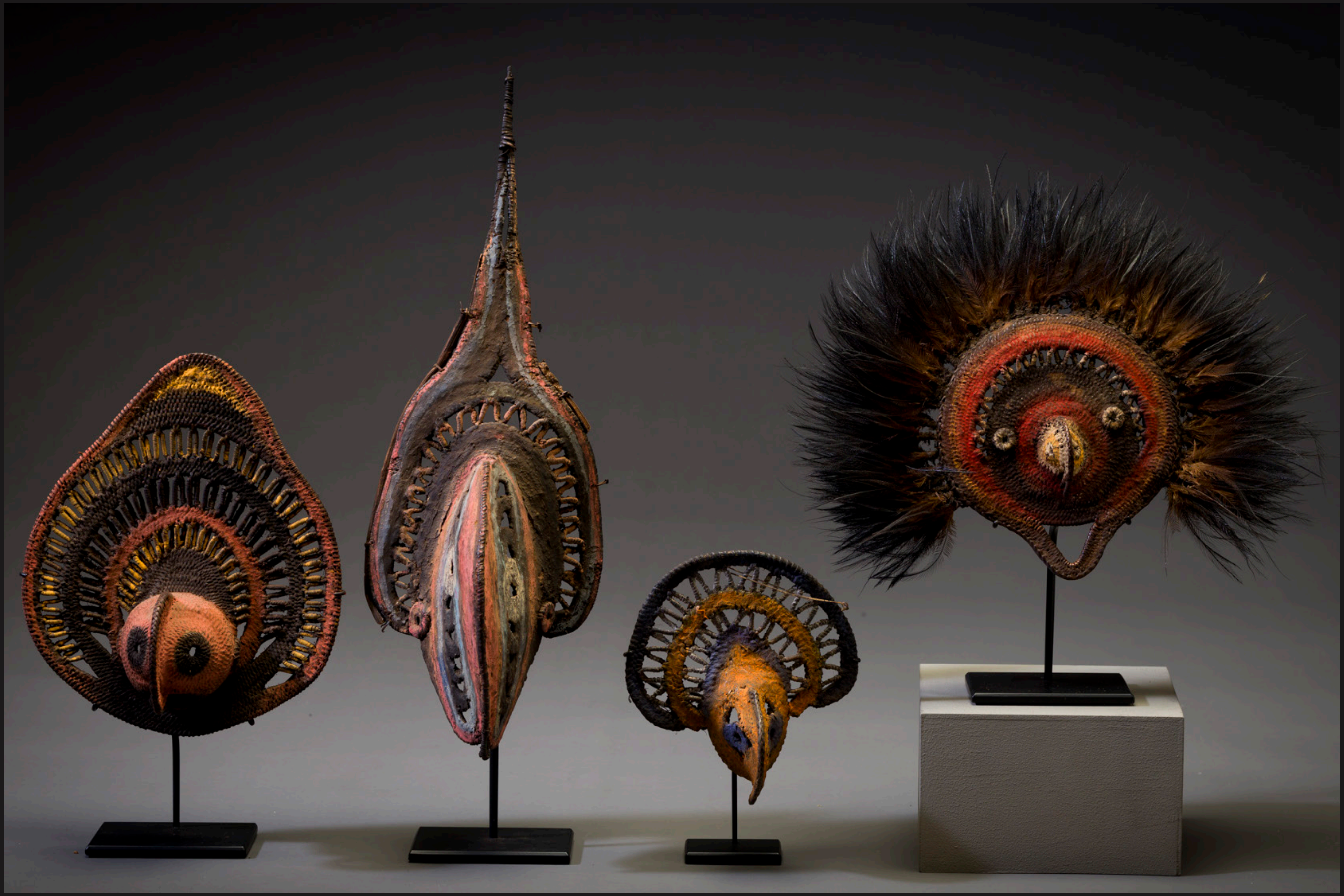
a) Fine medium-sized mask, tightly wove, with bird-like face. Painted pink, yellow and black.

b) old and beautifully woven mask, tall and elegant with tall spire to take feather decorations. Pink, blue, and white.

c) small yam mask, well formed, sweet, with yellow and blue pigments.

d) elegant circular yam mask, with small face, prominent ears and a full cassowary feather headdress

a) 24 x 20 x 9	a) 800
b) 42 x 15 x 10	b) 1,000
c) 16 x 14 x 8	c) 450
d) 27 x 31 x 9	d) 1,200



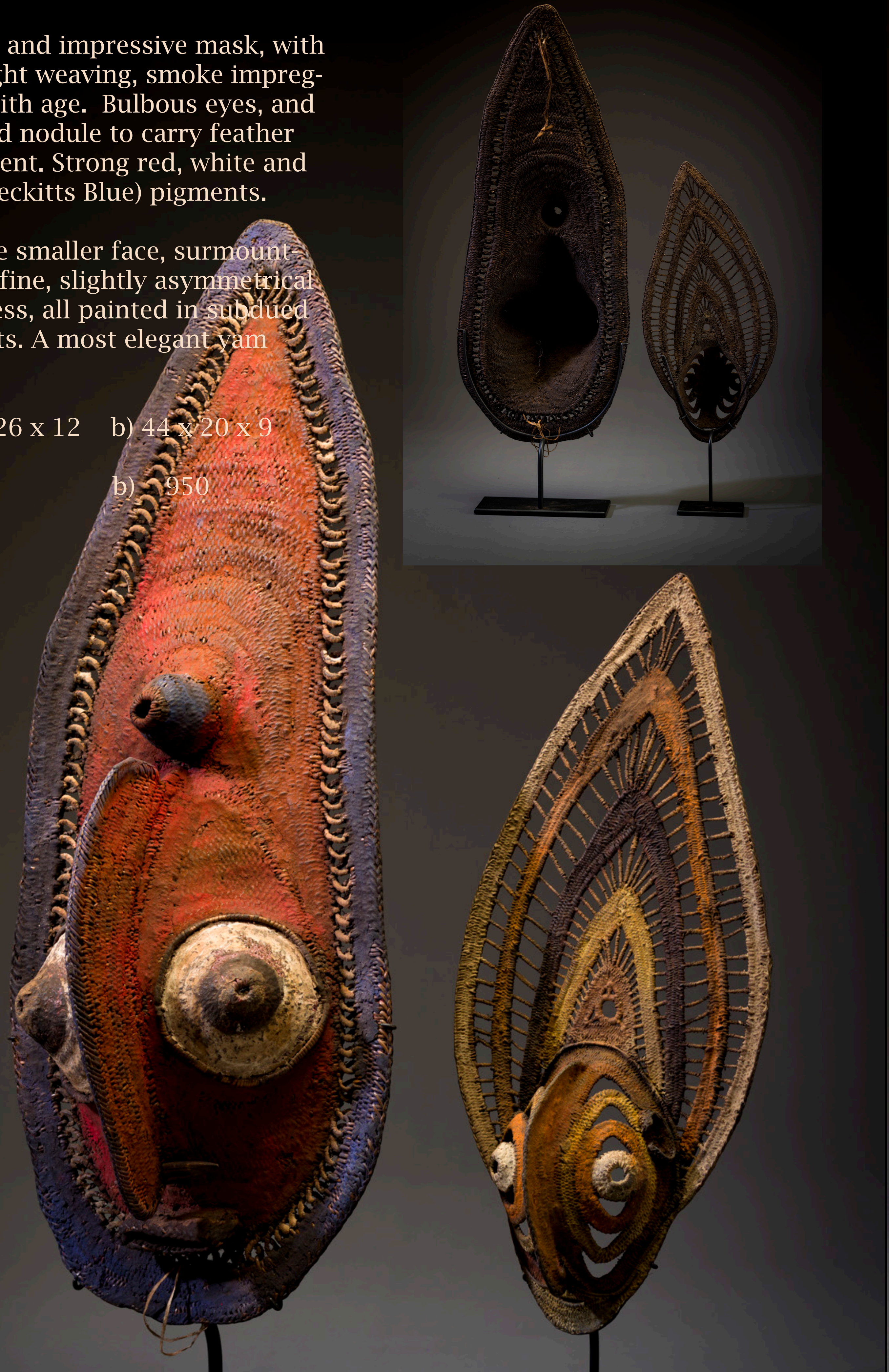
21. TWO YAM MASKS, Abelam people, East Sepik, PNG.

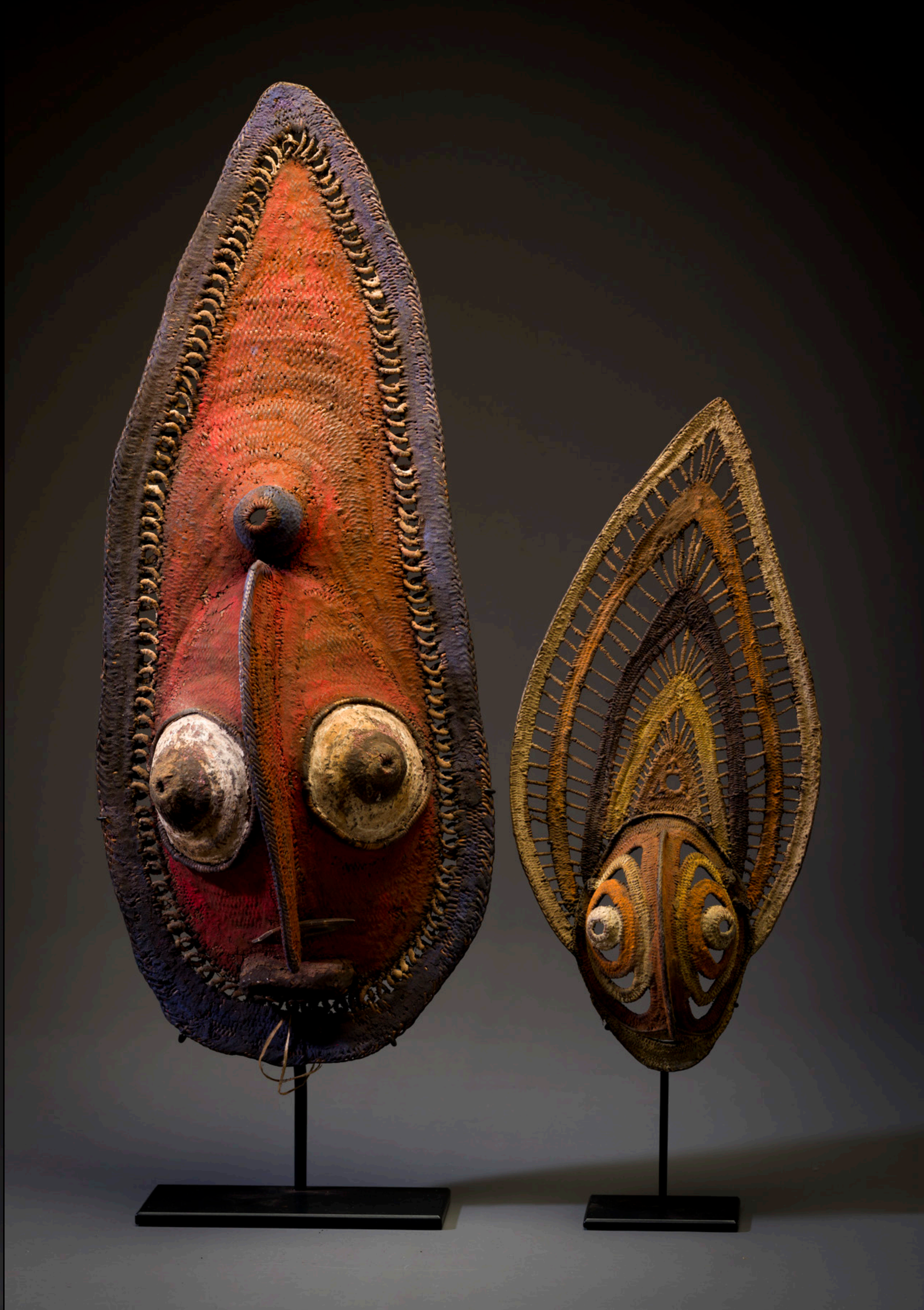
a) Large and impressive mask, with solid tight weaving, smoke impregnated with age. Bulbous eyes, and forehead nodule to carry feather adornment. Strong red, white and blue (Reckitts Blue) pigments.

b) A fine smaller face, surmounted by a fine, slightly asymmetrical headdress, all painted in subdued pigments. A most elegant yam mask.

a) 67 x 26 x 12 b) 44 x 20 x 9

a) 1,500 b) 950





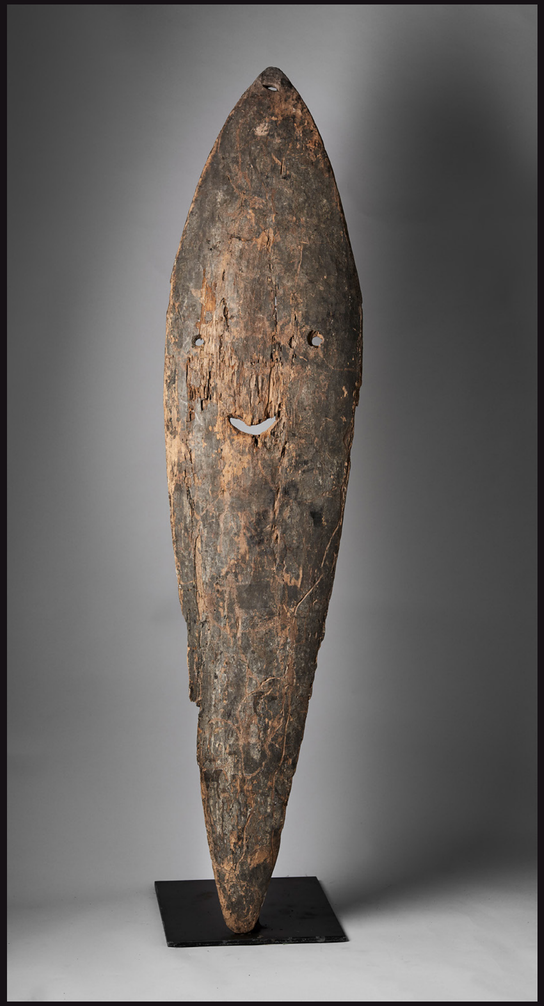
22. LARGE Mindja FIGURE, Washkuk Hills, Upper Sepik River.

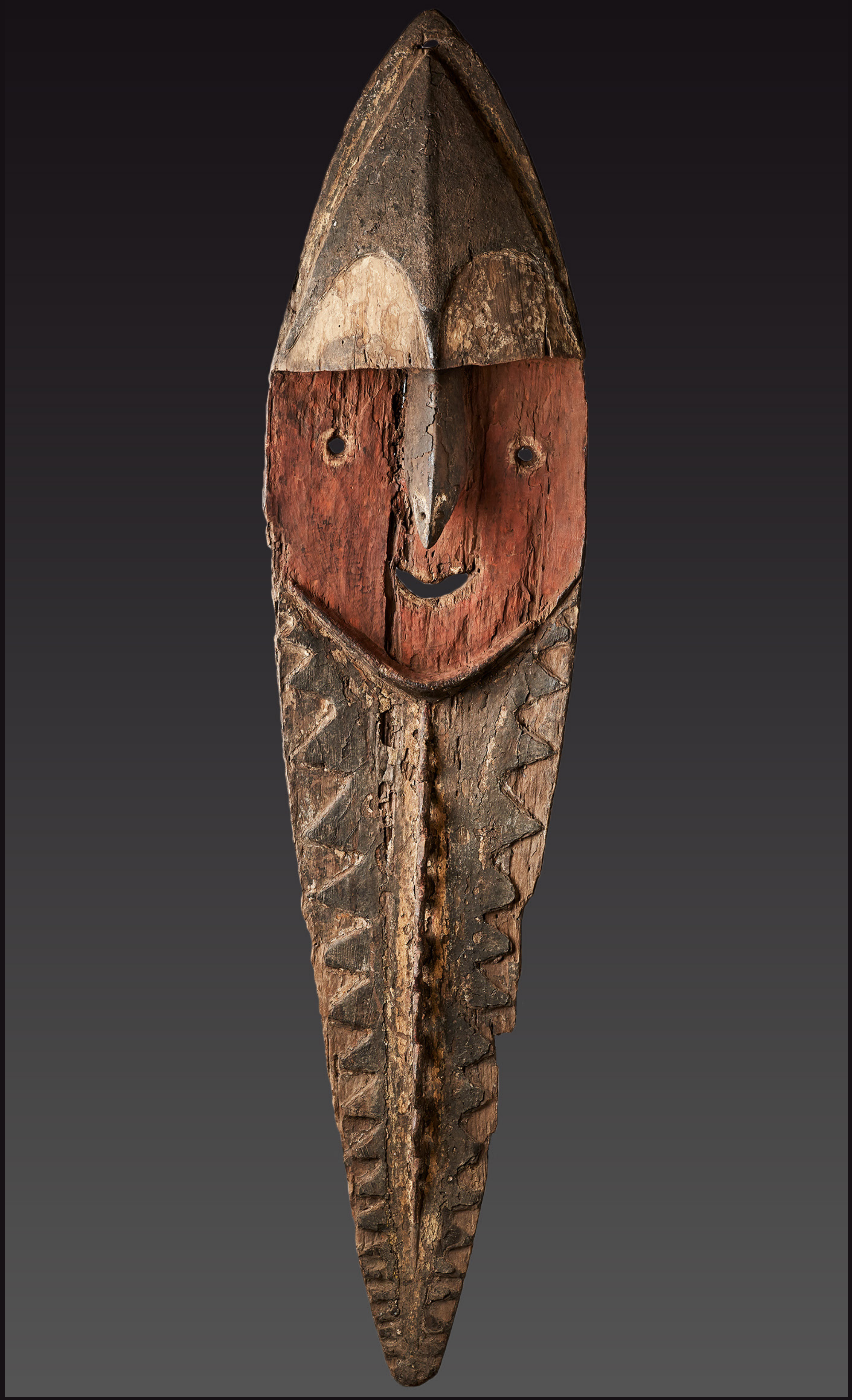
This is an ancient, stone carved, Mindja from the Nukuma people. It is a large and impressive example. The older figures have a simplicity of form, before knives encouraged more elaborate carving. It has a simple face , a flat plain with intense "look", and dominated by the sharp=pointed phallic nose.

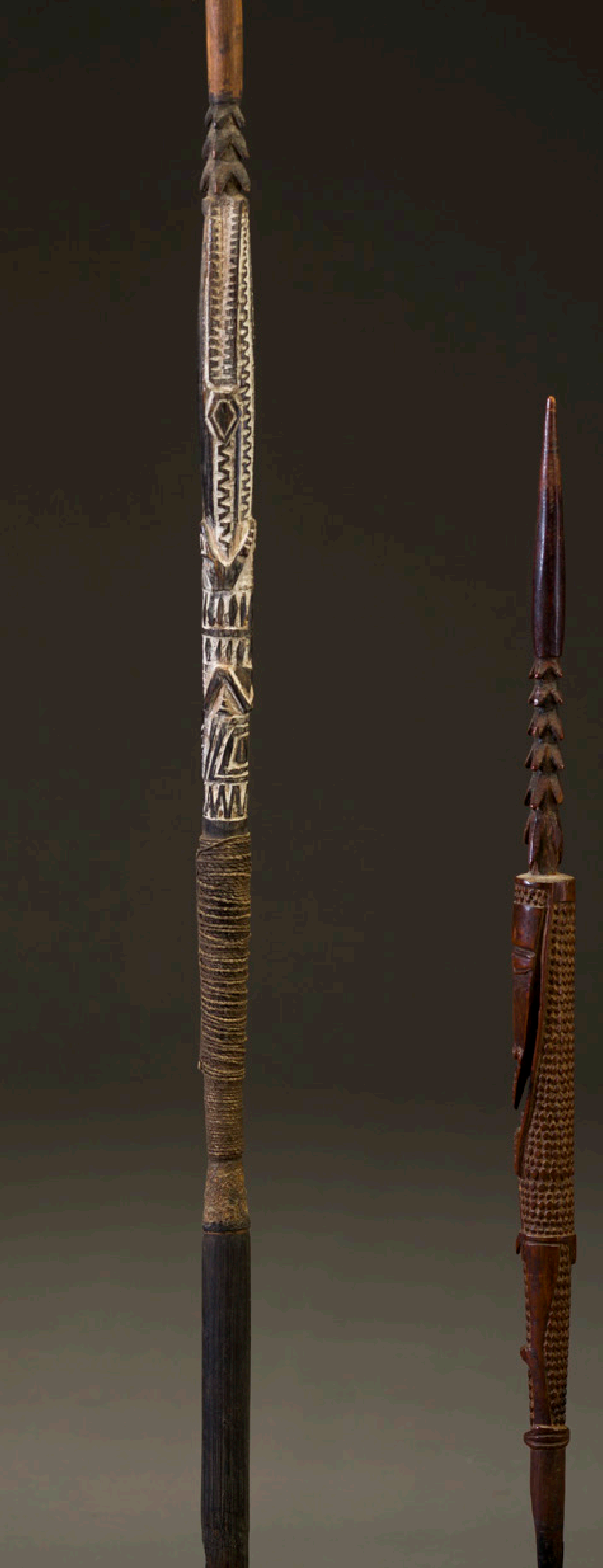
This was carved for Mindja, the second main ceremony after the yam harvest. It is essentially a fertility ceremony; the figure said to represent a powerful water spirit that brings rain and fertility. Certainly early 20thC, but more likely 19th Century origin.

176 x 55 cm

8000







23. TWO SPEAR POINTS.
TORRES STRAIT, Australia

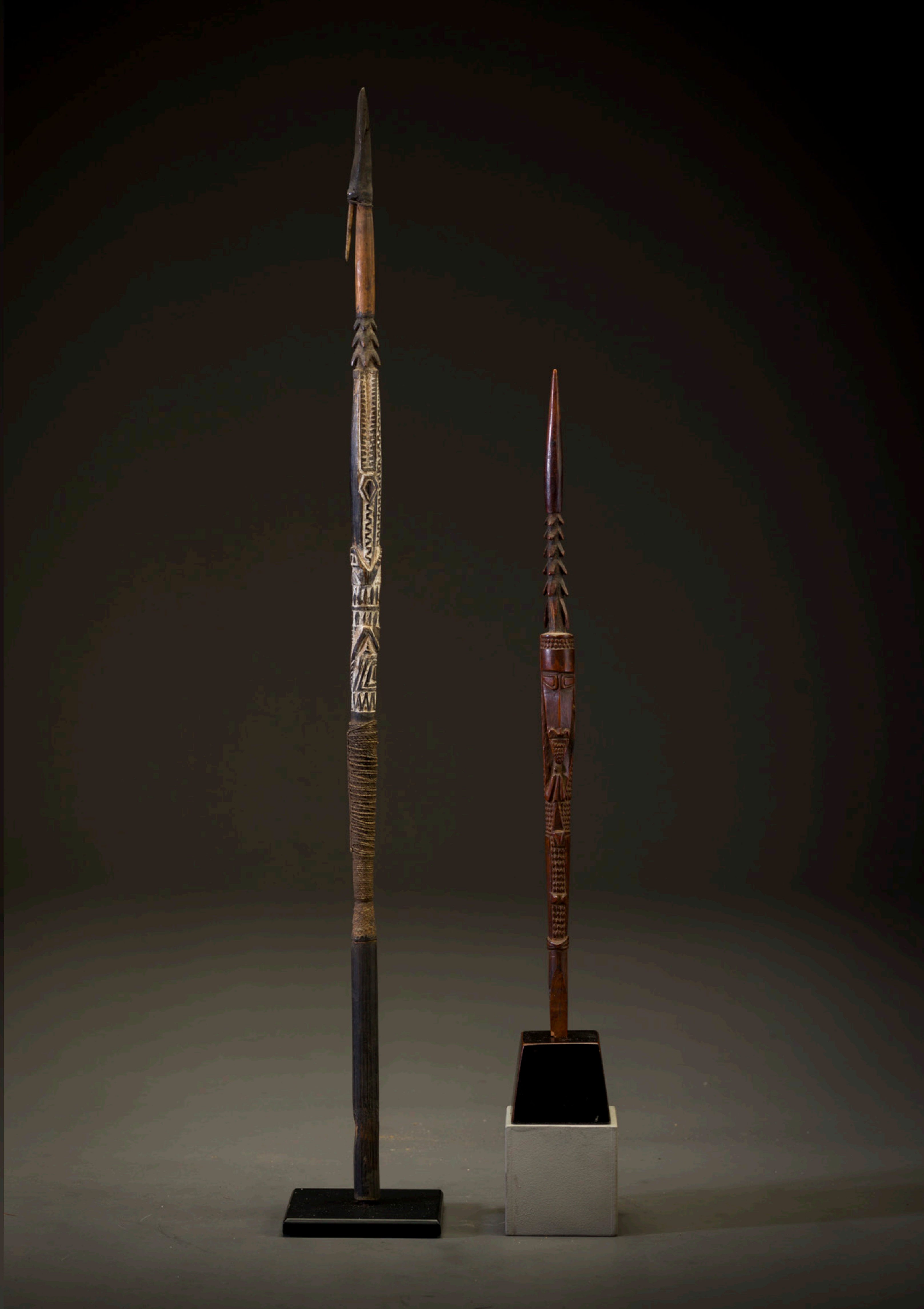
Spears from Torres Strait were beautifully carved in wood, generally with ancestral or crocodile motifs. A bone tip was attached often with a single barb. The shaft was bamboo, connected tightly with a fibre string.

a) Well-carved spear point, featuring a crocodile head and engraved geometric motifs. A bone spear point and bone barb are intact. The spear point is bound to the surviving section of bamboo shaft with fibre string.
Provenance: ex-old Australian collection. early 20th Century

b) Very finely carved in hardwood, with a bold and precise figure. The face is bold, two tiny arms bent upwards, and the body covered in finely engraved motifs probably suggesting crocodile skin. 19th Century.
Provenance: ex-John Friede, NY, ex-Michael Hamson, CA, ex-David Ross, USA

a) 57.5 x 2 x 2 b) 35.5 x 2 x 2

a) 2,500 b) 6,000



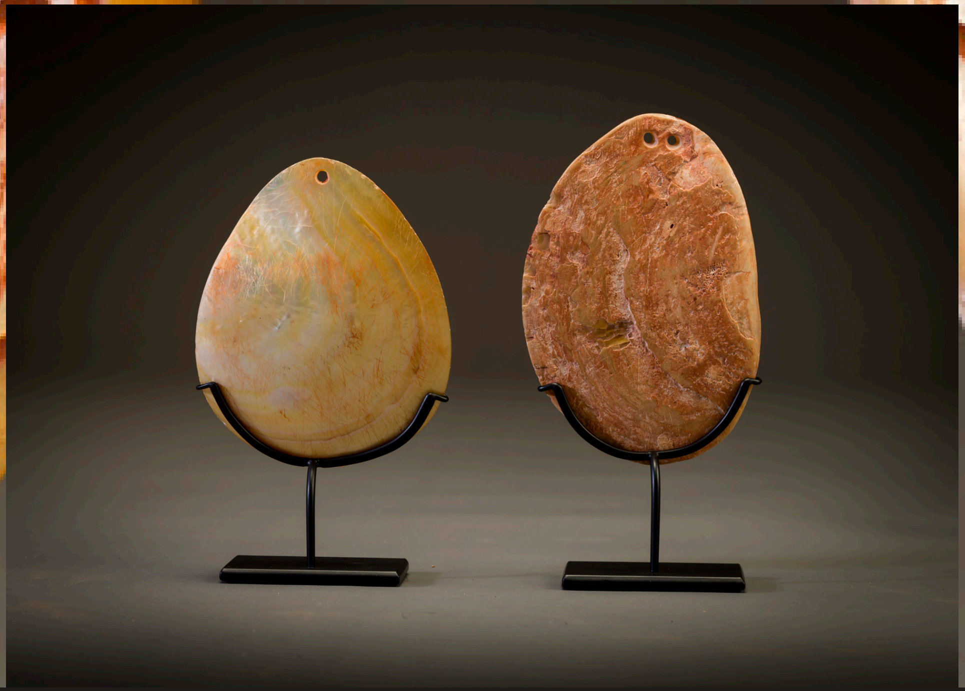
24. TWO PEARLSHELL Phallocrypts, Lonka Lonka, Kimberly Ranges, Western Australia. 19th/ early 20th C.

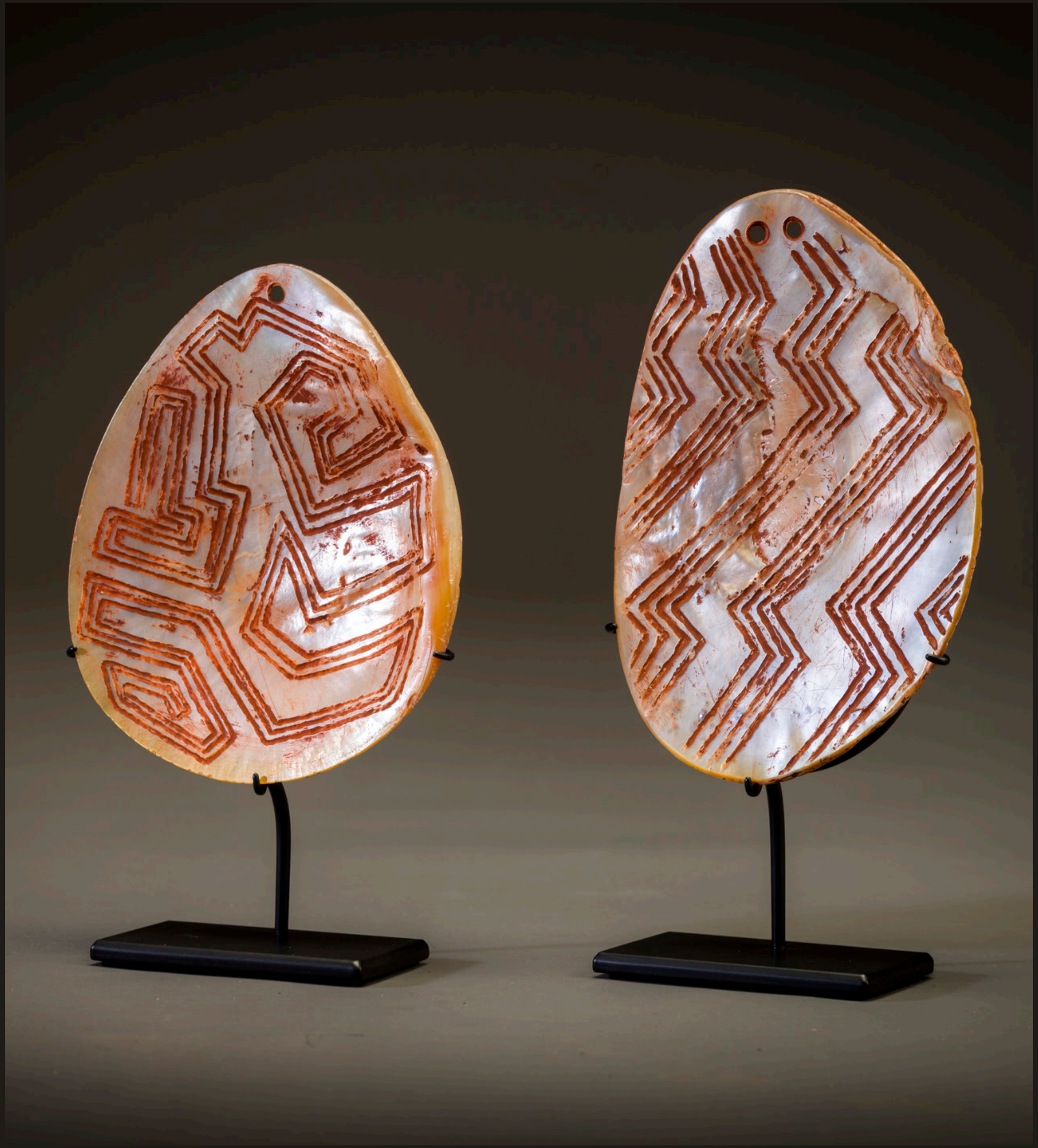
Originating on the Kimberly coast of WA, these peralshell objects were traded over wide areas of the Australian continent, especially into the dry interior. They were looked upon as the “essence of water made solid”.

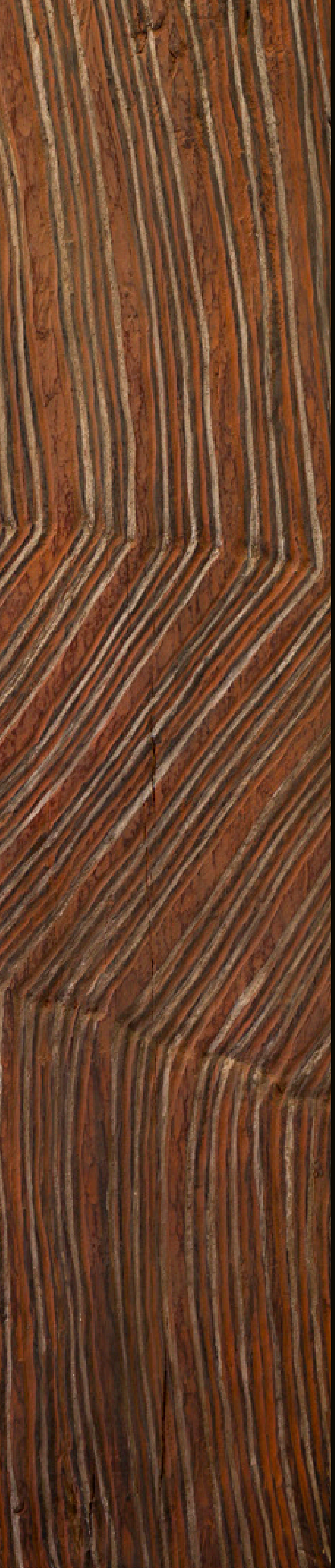
The best were engraved with abstract designs signifying water, lightening and other natural phenomena, and used as adornment; for men they were phallocypts during initiation.

Ex-UK collection, ex-Australian collection, ex-Dr Hugh Gallagher collection, Sydney.

a) 16 x 13 cm	b) 17 x 12 cm
a) 1,600	b) 1,600







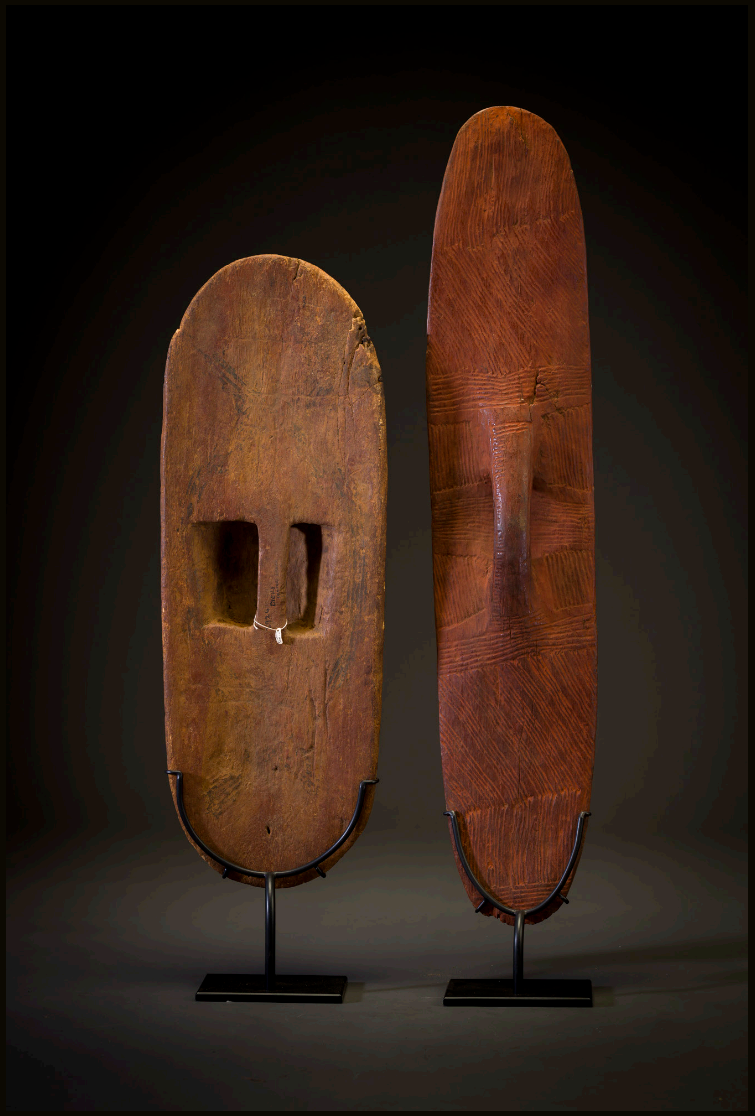
25. TWO ABORIGINAL SHIELDS

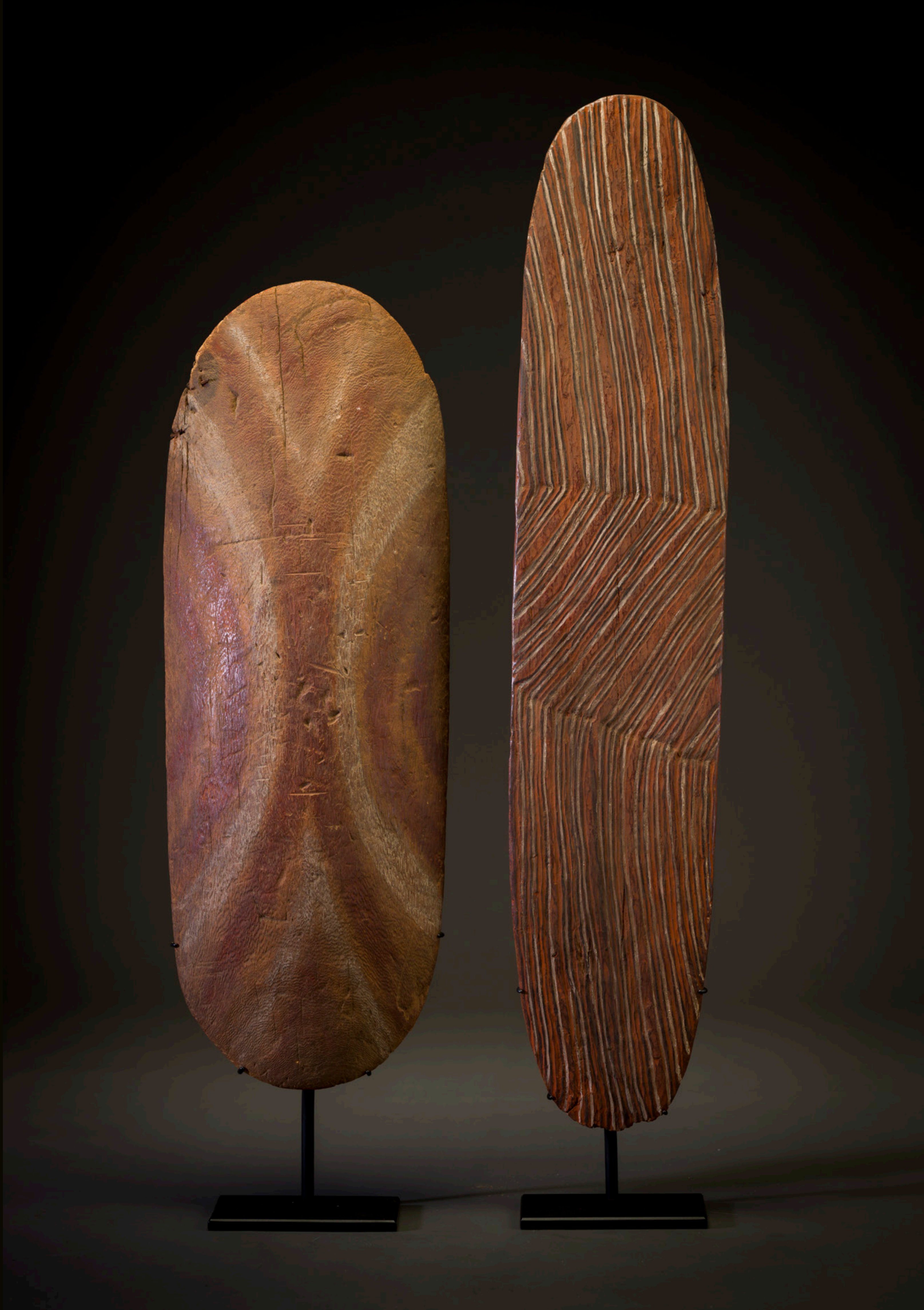
a) Collected near Lake Eyre (Coopers Creek). These shields were traded from as far away as northern NSW and SE Queensland. Simple curvilinear designs, with the red and white pigments fully impregnated into the wood. Ex-Henry Cripps collection (1912-1987). 19th / early 20thC.

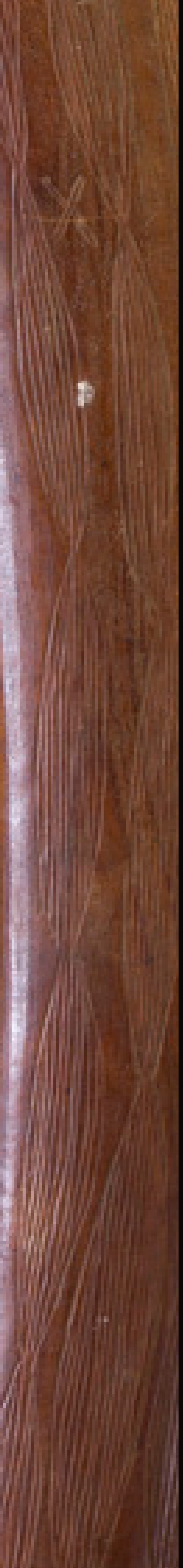
b) Wunda shield, Western Australia. The front has the typical zigzag ridged motif, painted alternatively in red and white. The back is also well carved, covered in red pigment. Early 20thC.

a) 54 x 23 x 8 b) 82 x 17x 6

a) 3,000 b) 2,500







26. TWO LARGE BOOMERANGS, lake Eyre Basin / Darling River.

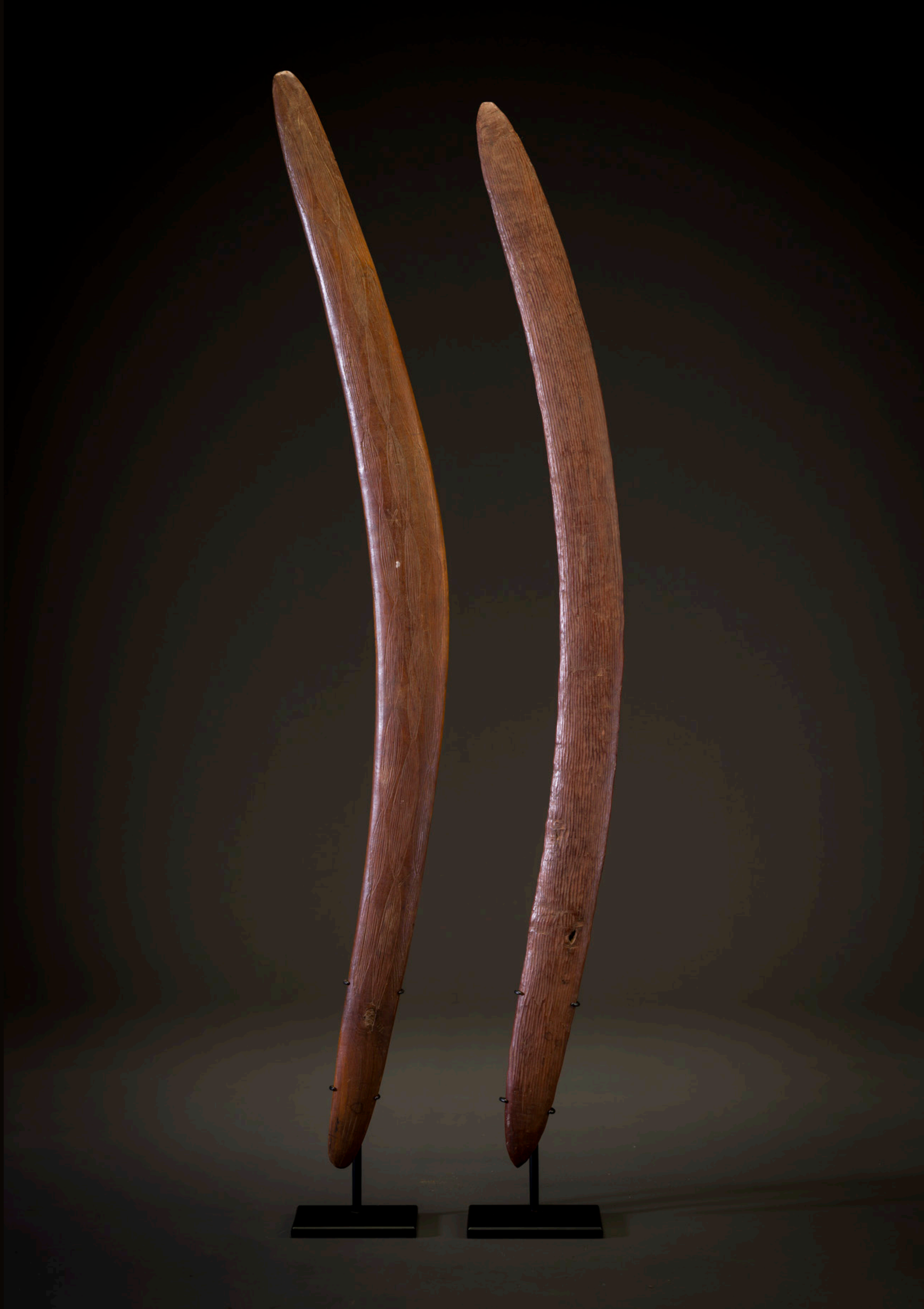
Boomerangs from this region in NE South Australia and SW Queensland were large and heavy, used both in hunting and as fighting clubs. They were held by two hands in battle. Spears and spear throwers were not common in this region.

a) intricately incised with flowing designs of ritual significance. Wonderful patina. 19thC. ex-Lord McAlpine collection, UK.

b) very finely fluted surface, ingrained with a red ochre. Wonderful patina. 19thC. ex-Lord McAlpine collection, UK.

a) 96 x 6.5 b) 93 x 6

a) 2,000 b) 1,500



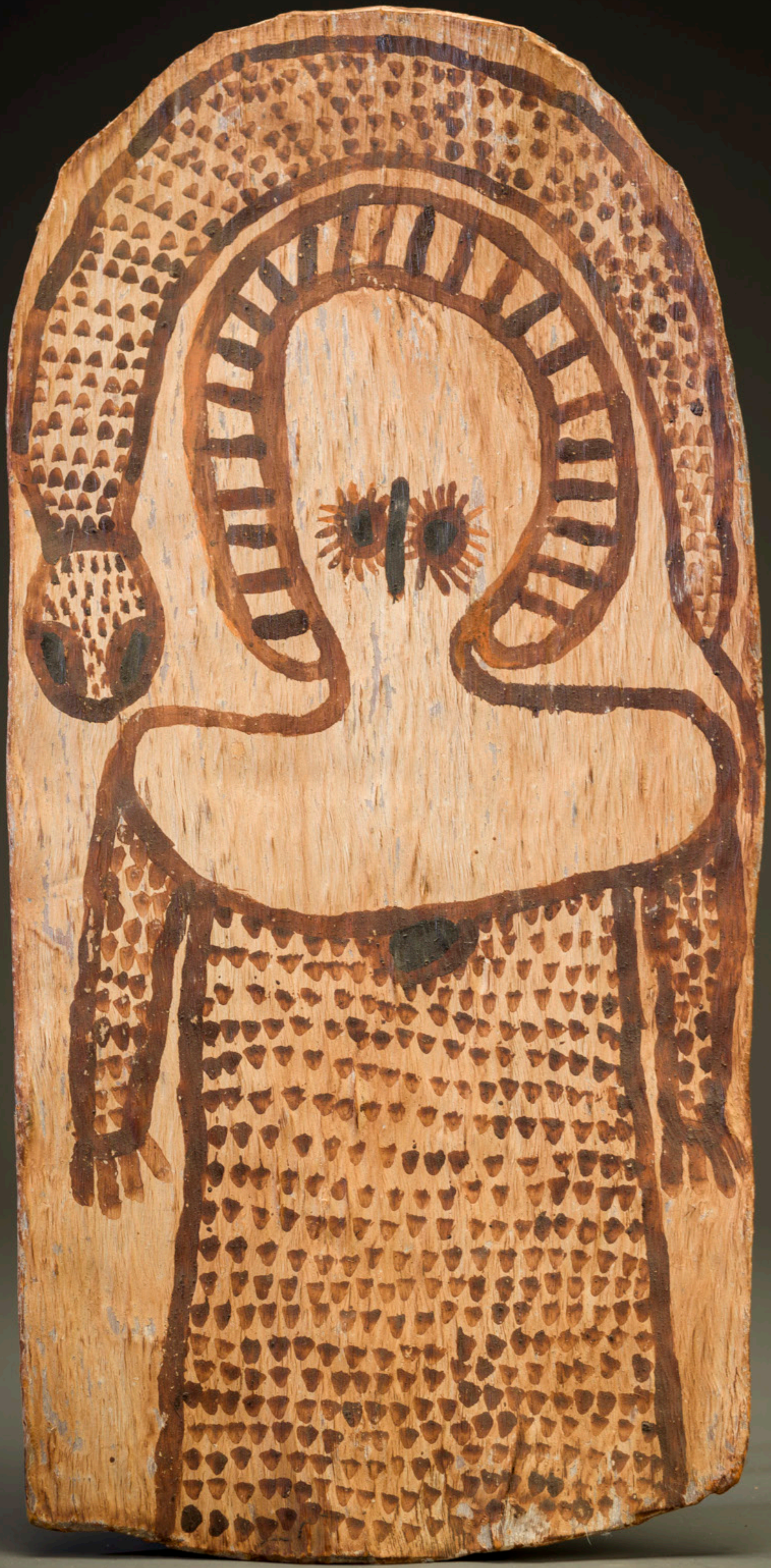
27. ABORIGINAL BARK PAINTING, “Wandjina”.

Artist: Ignatia Djanghara (1930-). Circa 1980.

Natural earth pigments on bark. Depicts a strong Wandjina, a spirit associated with water in the dry desert regions of Western Australia; in particular with the monsoons. The snake form suggests the Rainbow Serpent, from Aboriginal creator myths.   Ex-collection WA, ex-collection Pierre Marecaux, Sydney

68 x 33 cm

3000



28. THREE WOOMERAS (spear throwers).

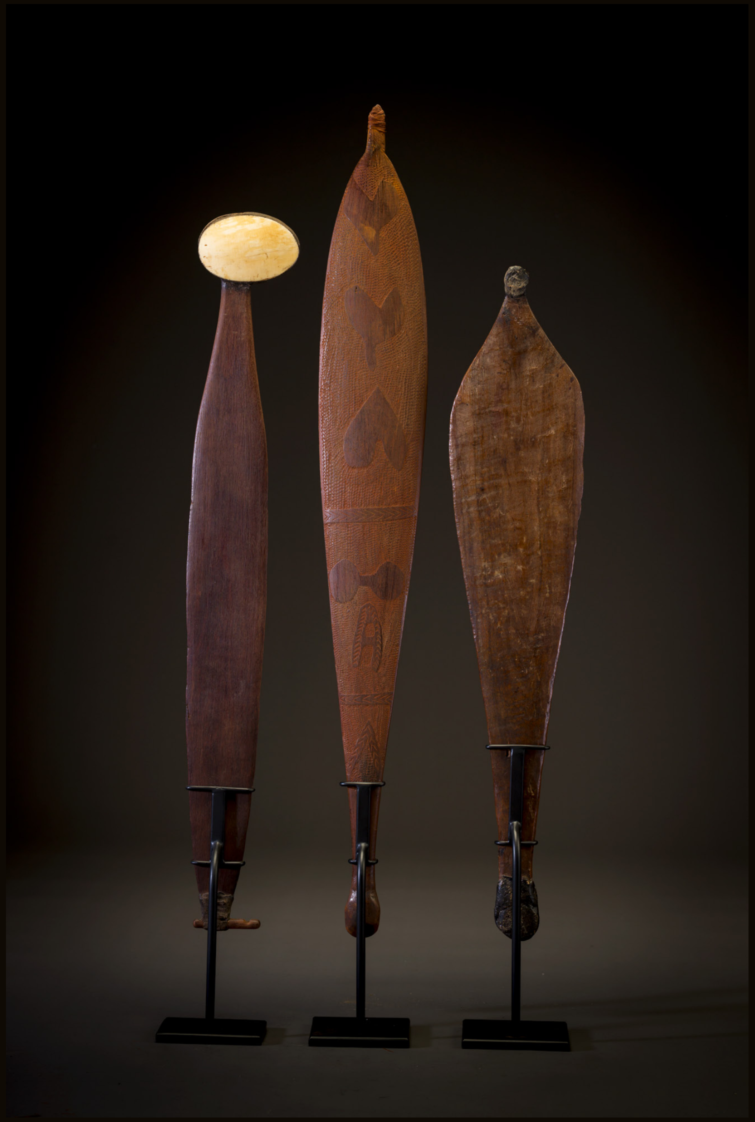
a) Cape York, with typical bailer shell ovals at handle end. Hardwood, with lug to hold the end of the spaer. Early 20th C.   Ex-Lord McAlpine collection, UK.

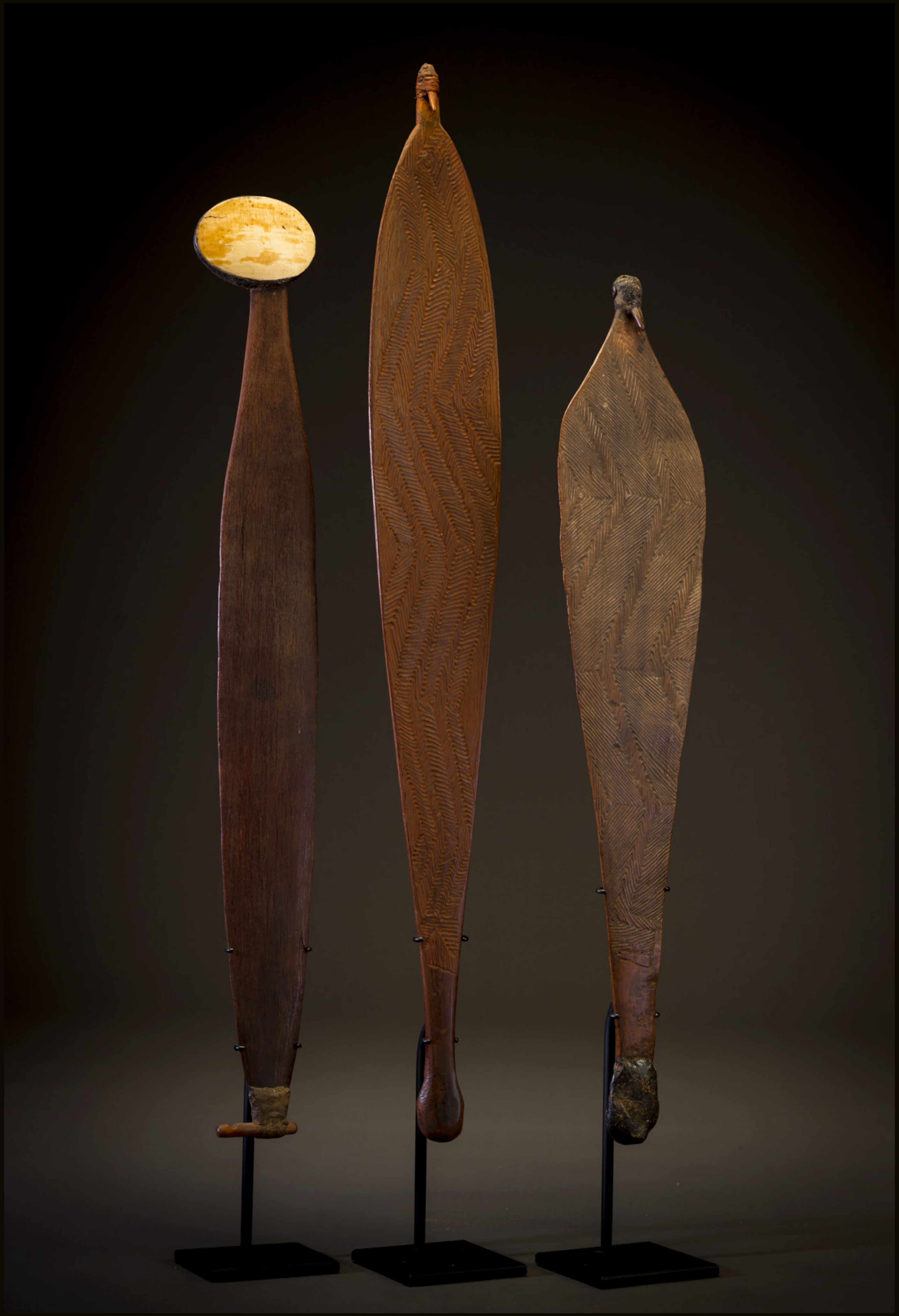
b) Murchison River, Western Australia. Finely engraved in zigzag motifs on the front, with bolder designs on the back. early-mid-20thC.

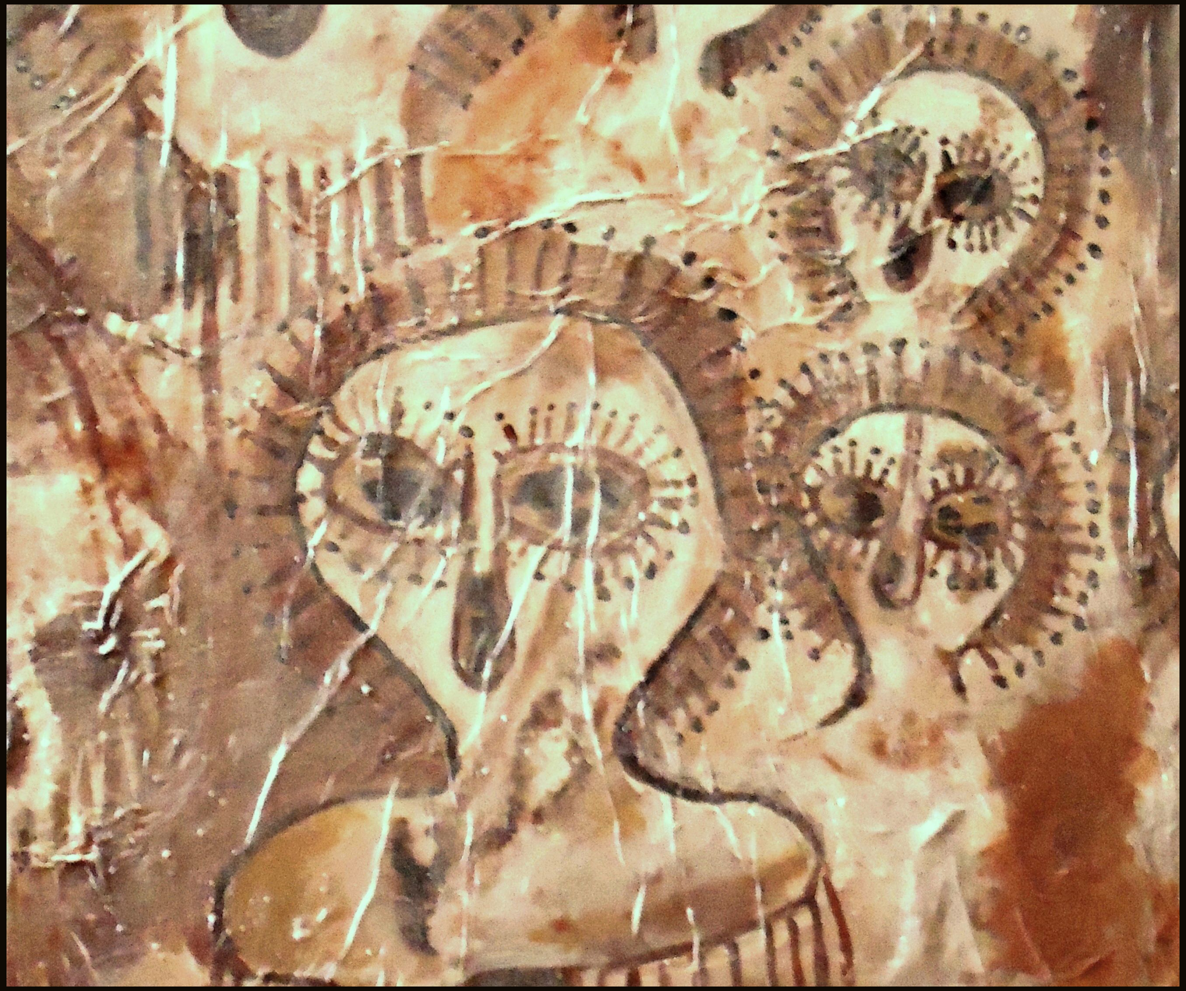
c) North western Western Australia. Fine engraved zigzag designs on the front, kangaroo bone hook set in resin at the top. 19th / early 20th C

a) 69 x 10   b) 79 x 11   c) 64 x 13

a) 700   b) 1,000   c) 1,200







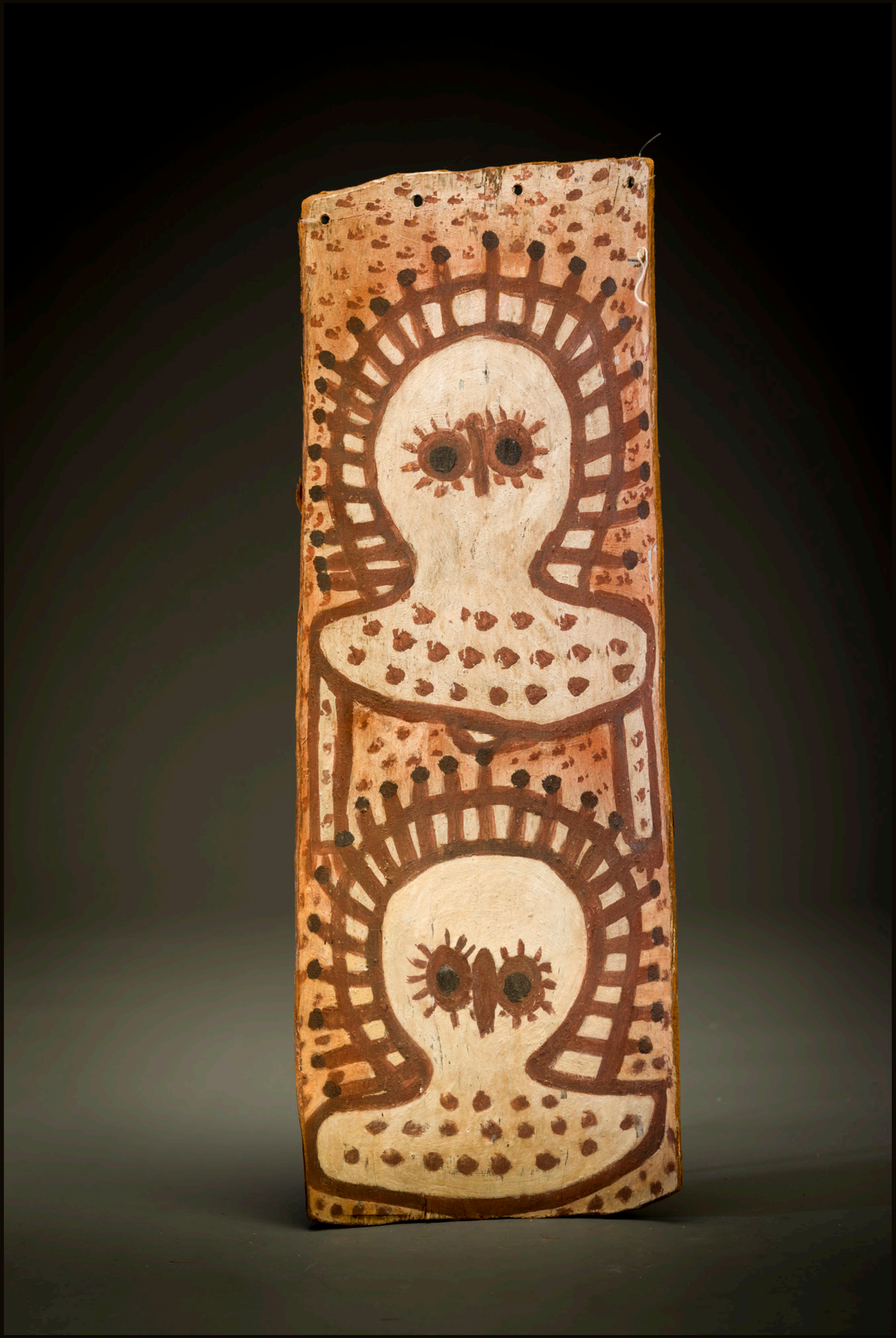
29. ABORIGINAL BARK PAINTING, “Wandjina”.

Artist: Unknown (Kalumburu school). The inscription on back is “Ignatia”, presumably Ignatia Djanghara. Two wandjinas.

These images were traditionally painted on sheltered rock walls in the Kurranurra area of Western Australia. The arrival of the monsoon rains was always a critical event for this dry region.
The Wandjina spirit had powerful connections to water, rain and the arrival of the monsoons. Ex-collection Pierre Marecaux, Sydney

61 x 23 cm

2400

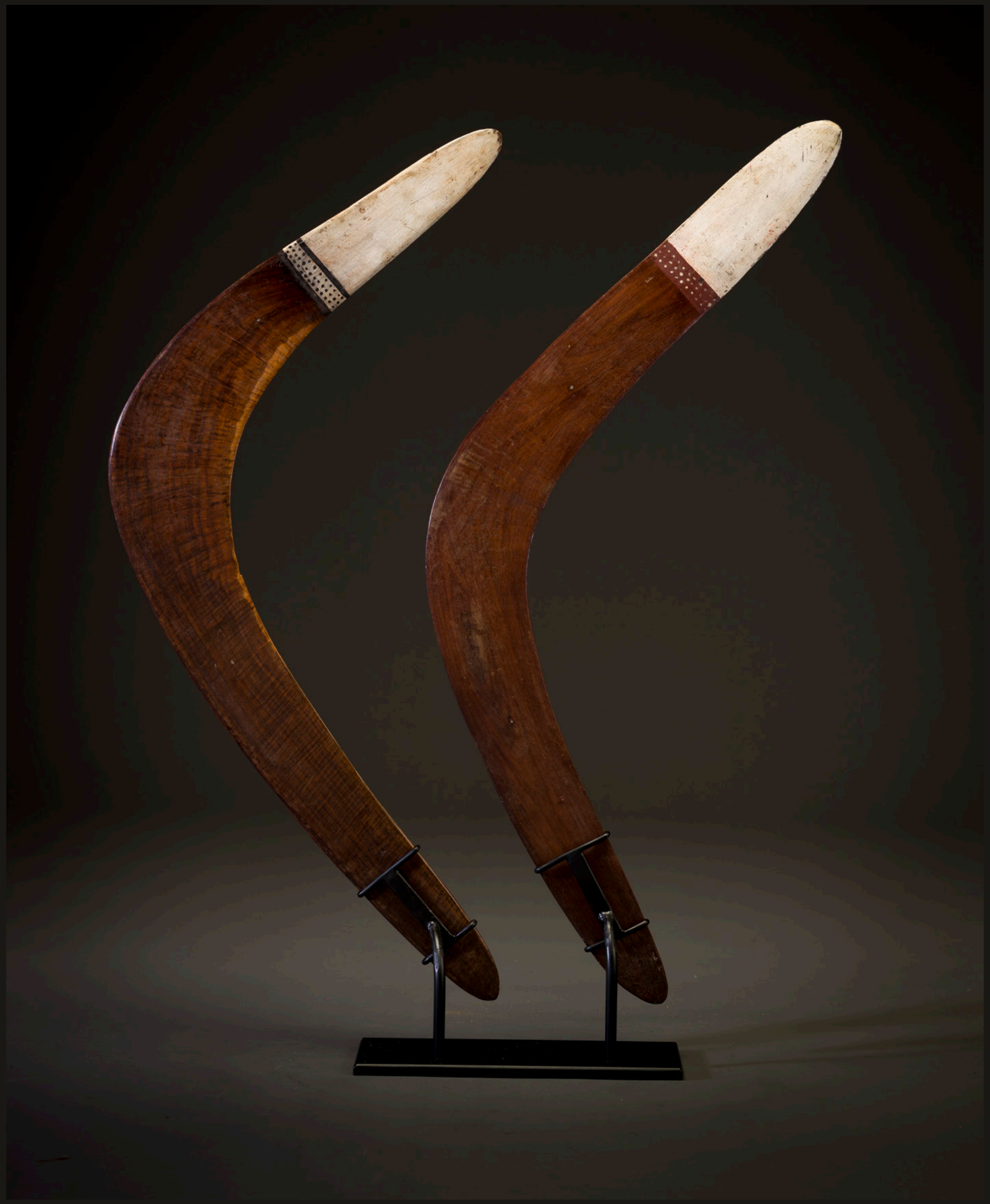


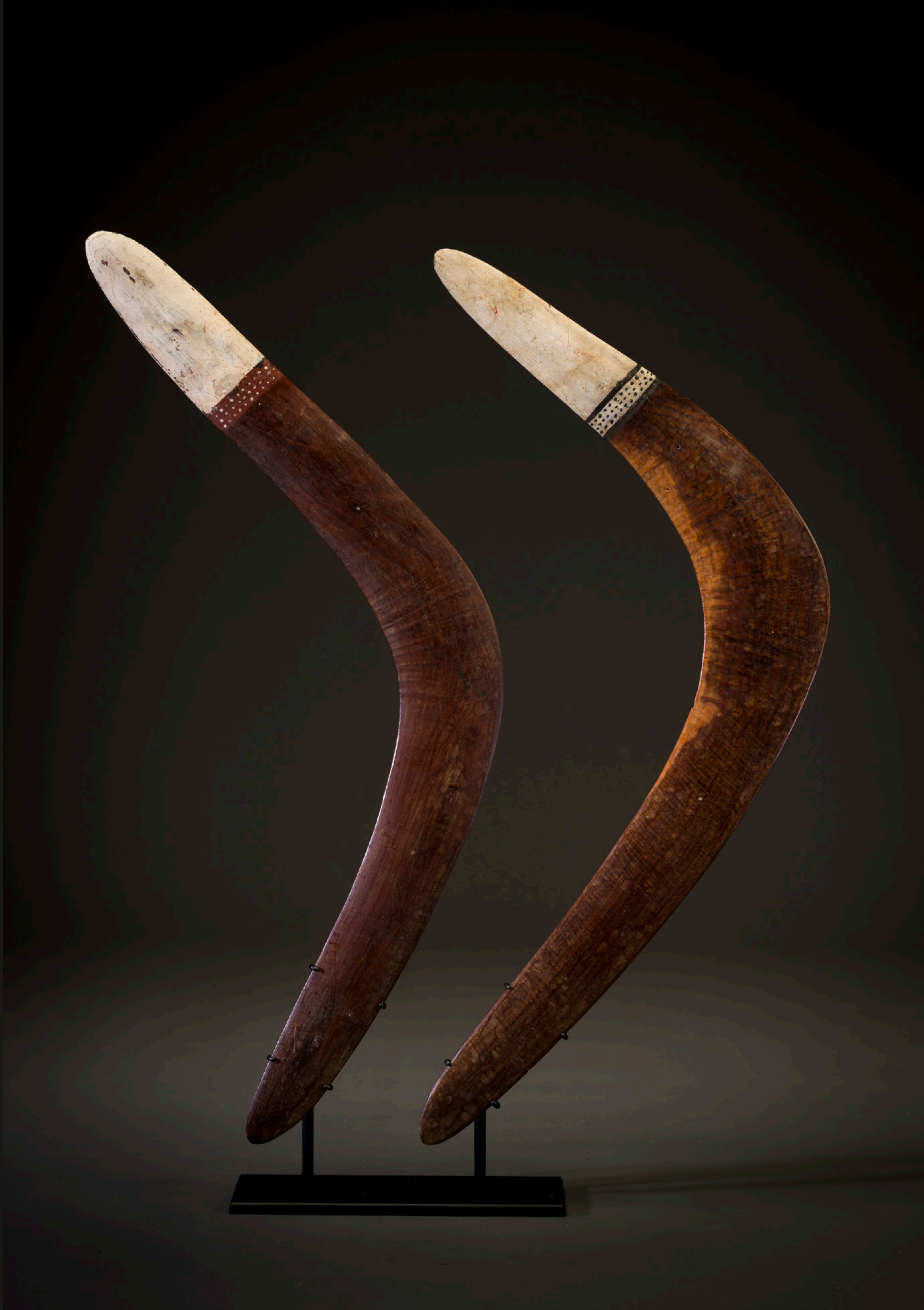
30. TWO BOOMERANGS, Morninton Island, Northen Territoty, Australia. Circa 1950s.

The boomerangs are carved from a hardwood, mulga (Acacia anuera), using the fork in a tree to strengthen the bend. This is used ceremonially by the Lardil people, with polished wood, and the ends painted white. Mounted together, seemingly in flight.

a) 66 x 8 b) 64 x 9

1500 for pair



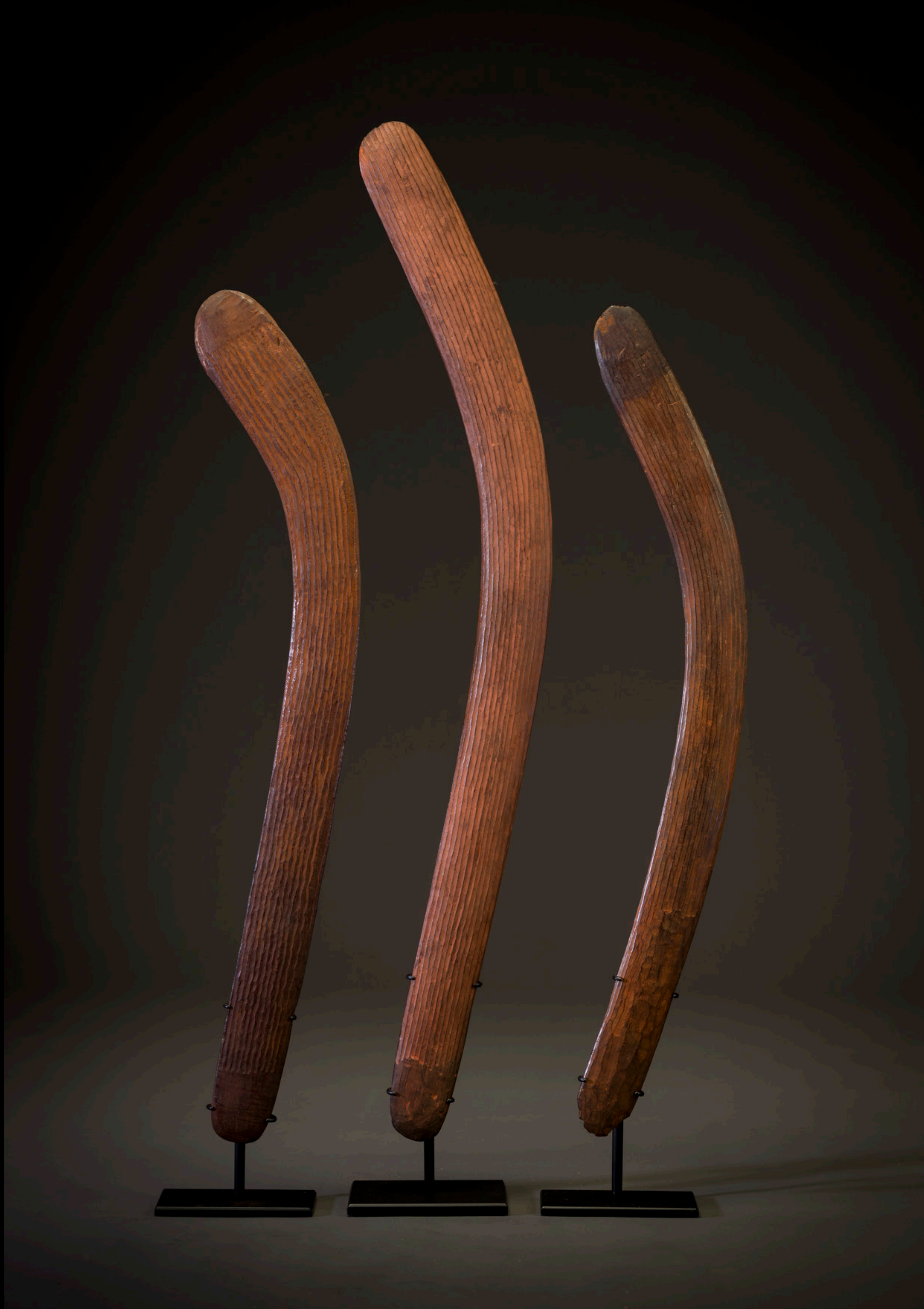


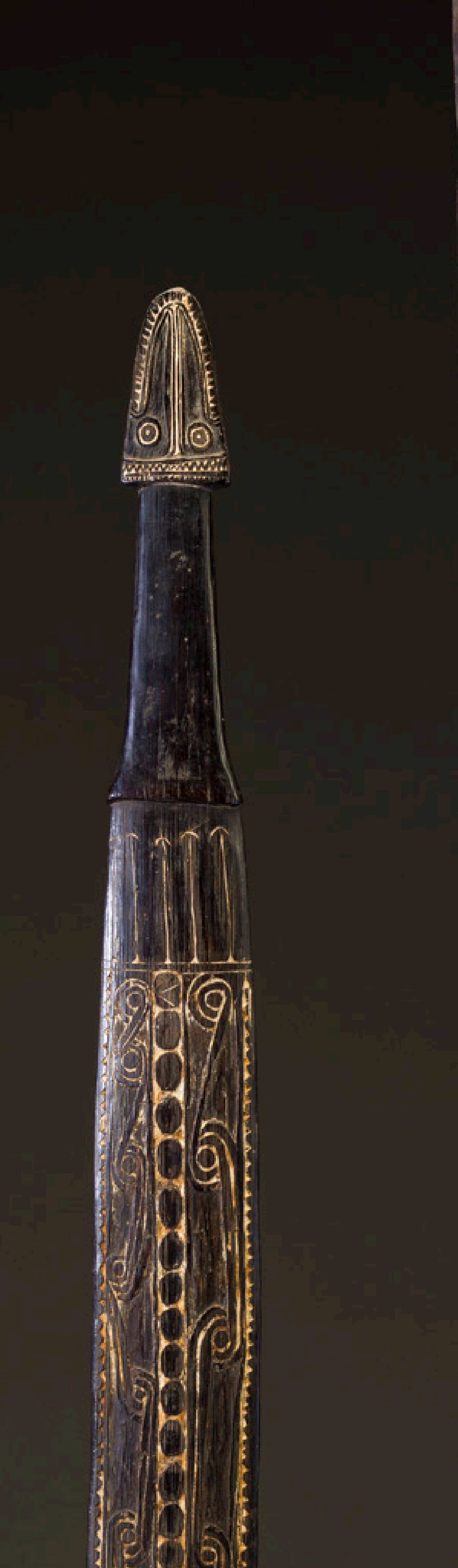
31. THREE BOOMERANGS, Central Desert, Central Australia. Early 20th C.

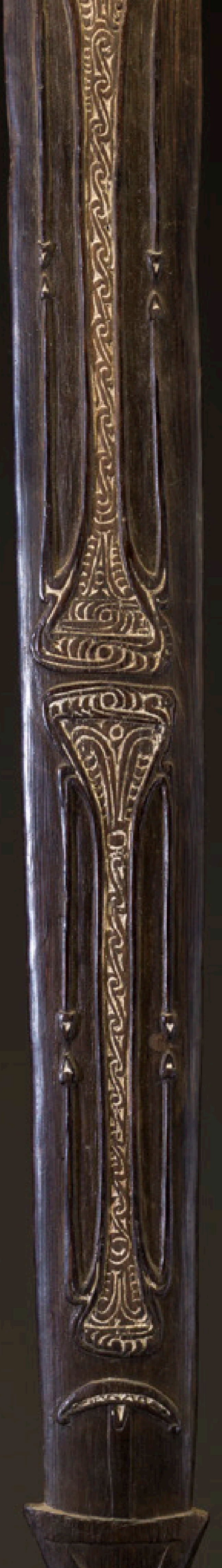
This type of boomerang is found widely over the Central Desert region, in the dry interior of Australia. Three good examples, whose primary purpose is hunting; but can also be used for making fire, digging for food etc. They are made of mulga wood (Acacia aneura), and fluted on one side, with red ochre rubbed into it.

a) 65 x 7 b) 78 x 6 c) 63 x 5.5

a) 500 b) 600 c) 500







32. TWO MASSIM CLUBS, 19th Century.

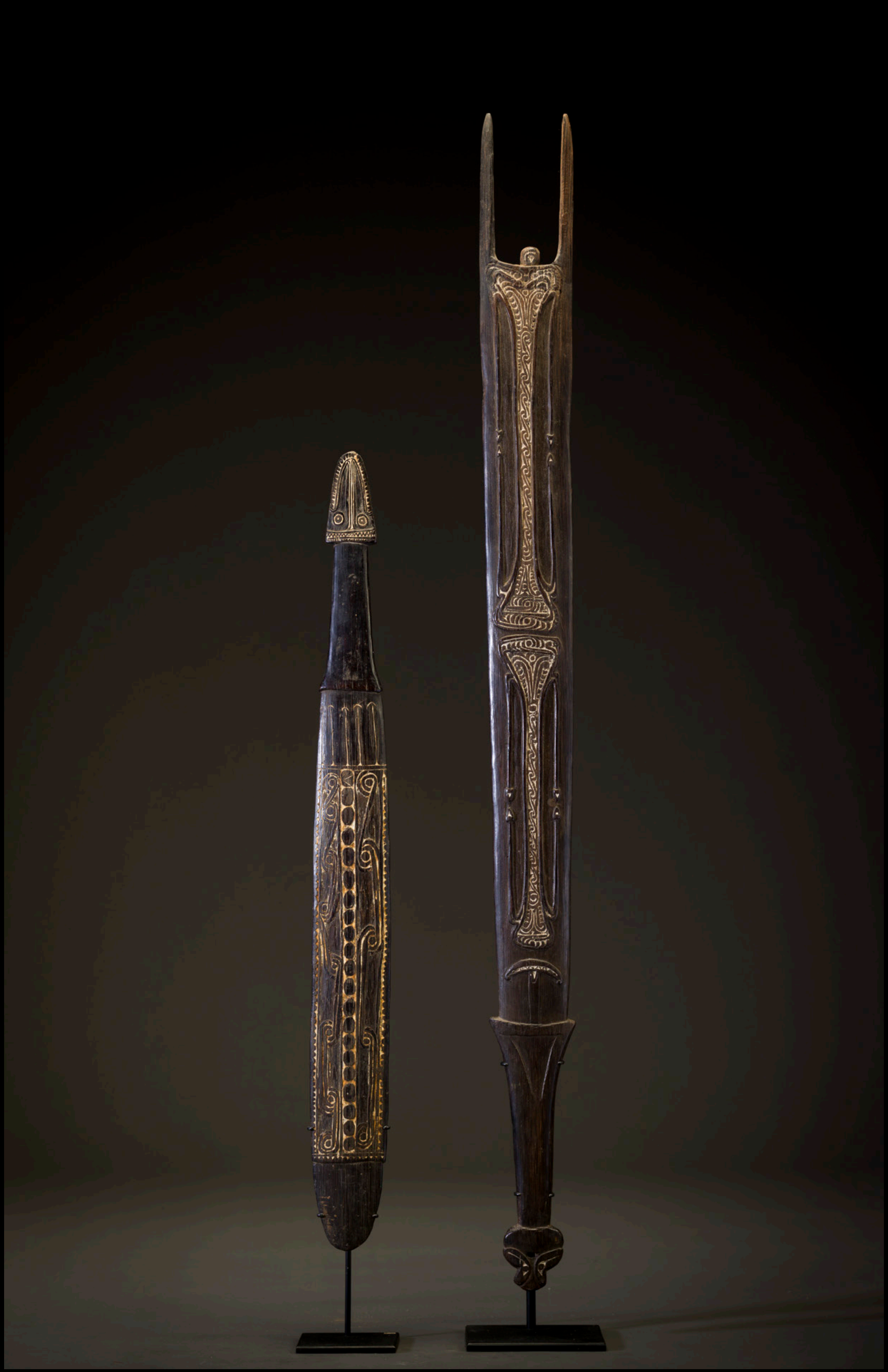
a) Hand club, Normanby Island, Milne Bay, PNG Though a quite basic club, this one is particularly well carved, with an elaborate crocodile head forming the handle, immediately below where the club is gripped.

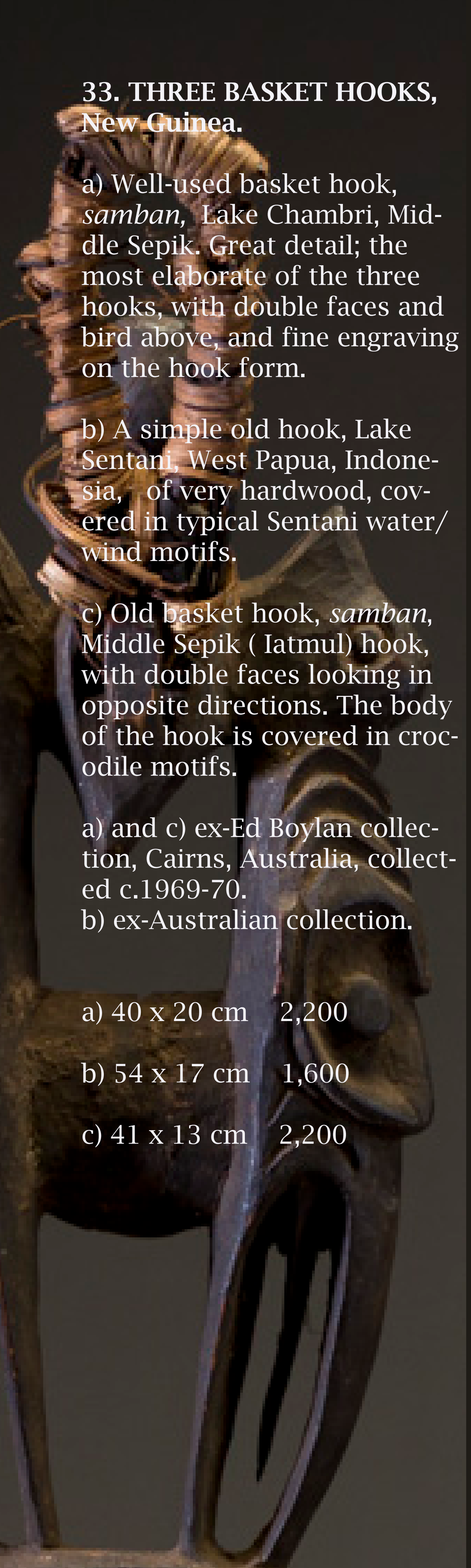
b) Forked Club, Southern Massim, Milne Bay, PNG This form is one of the larger are most elegant of all Massim clubs. The engraving is fine and detailed, with the handle formed by two bird heads. Just above the handle is carved a ghena, an important ceremonial spatula - attesting to the importance of this club..

Such clubs may have been used in fighting, but its function is more ceremonial, and an object of prestige. Both clubs ex-Harry Beran collection, Sydney. Ex-John Friede collection, NY

a) 69 x 7 b) 102 x 8

a) 1,800 b) 4,500





33. THREE BASKET HOOKS, New Guinea.

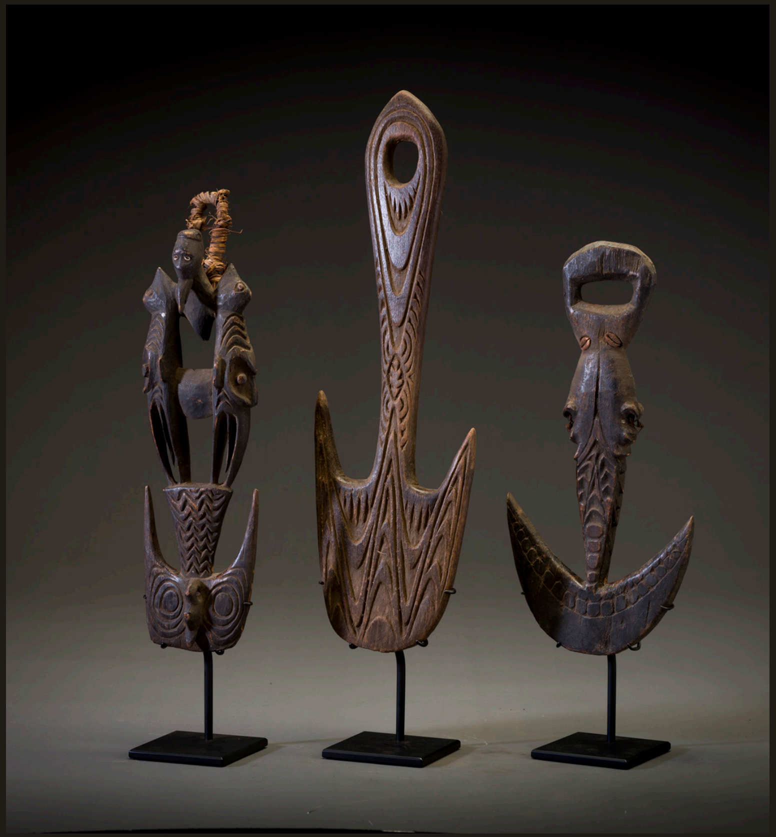
a) Well-used basket hook, *samban,* Lake Chambri, Middle Sepik. Great detail; the most elaborate of the three hooks, with double faces and bird above, and fine engraving on the hook form.

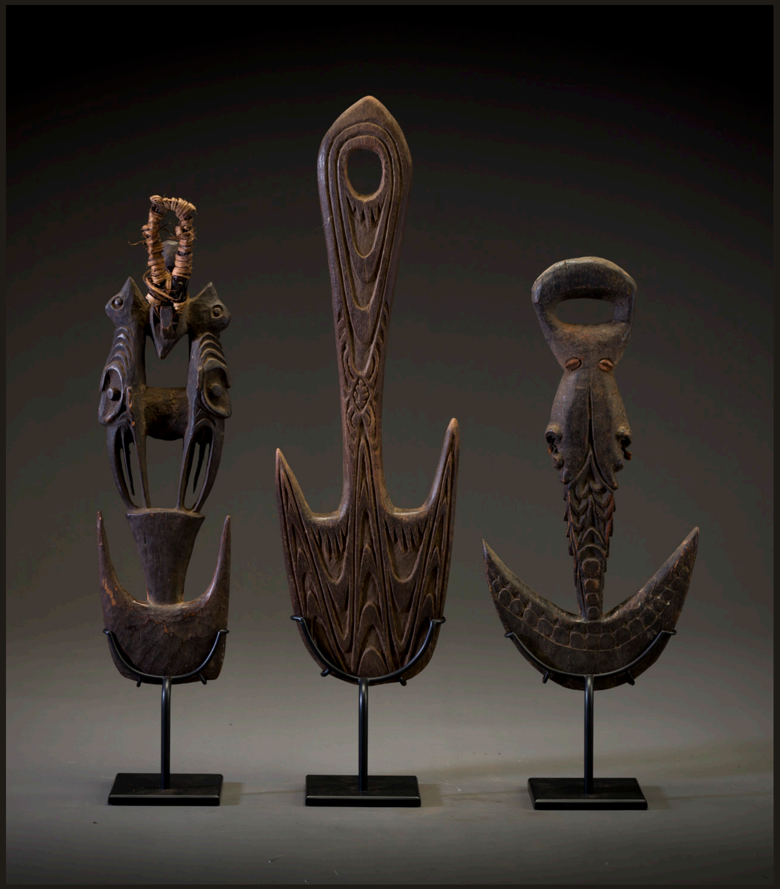
b) A simple old hook, Lake Sentani, West Papua, Indonesia, of very hardwood, covered in typical Sentani water/ wind motifs.

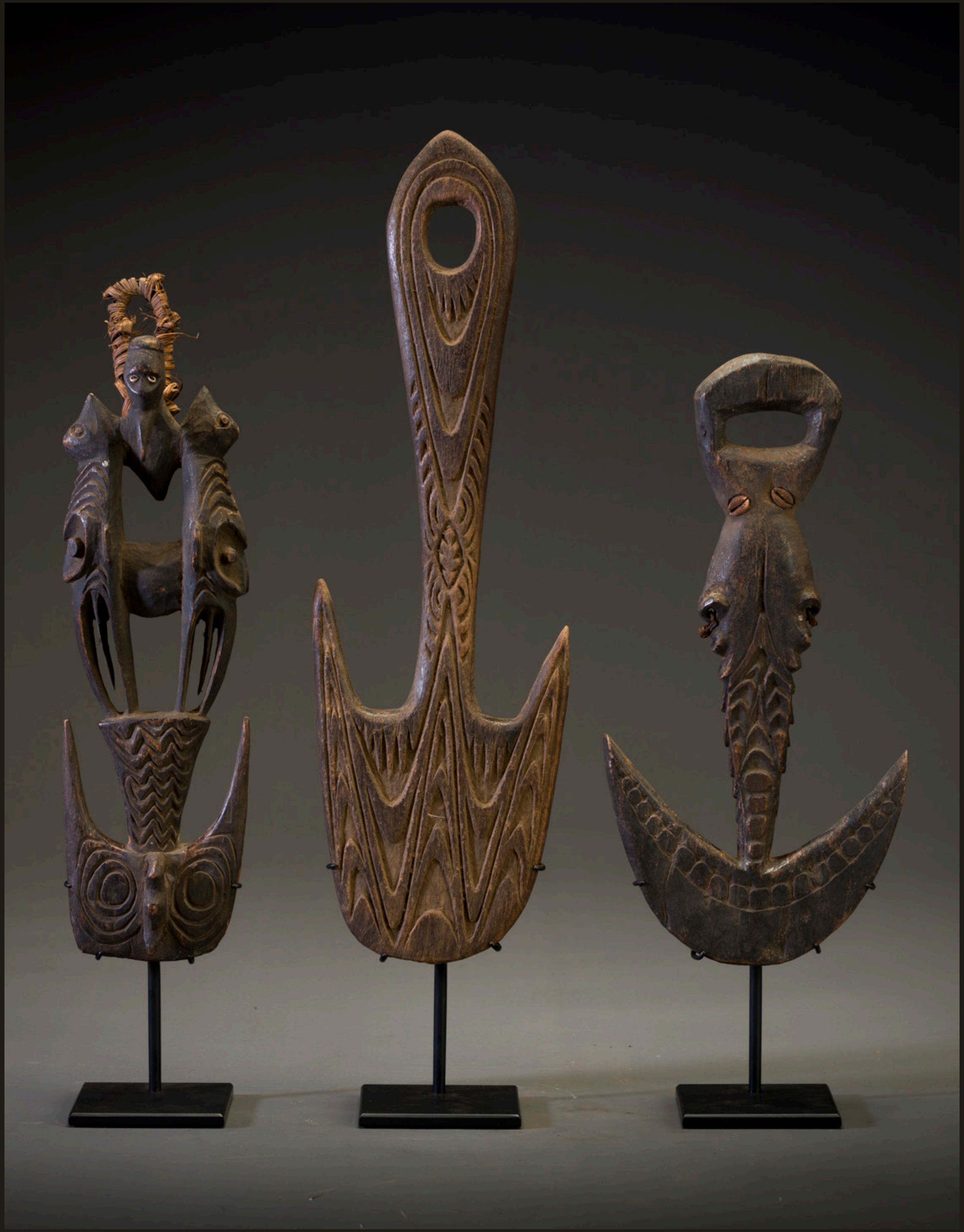
c) Old basket hook, *samban*, Middle Sepik (Iatmul) hook, with double faces looking in opposite directions. The body of the hook is covered in crocodile motifs.

a) and c) ex-Ed Boylan collection, Cairns, Australia, collected c.1969-70.
b) ex-Australian collection.

a) 40 x 20 cm	2,200
b) 54 x 17 cm	1,600
c) 41 x 13 cm	2,200





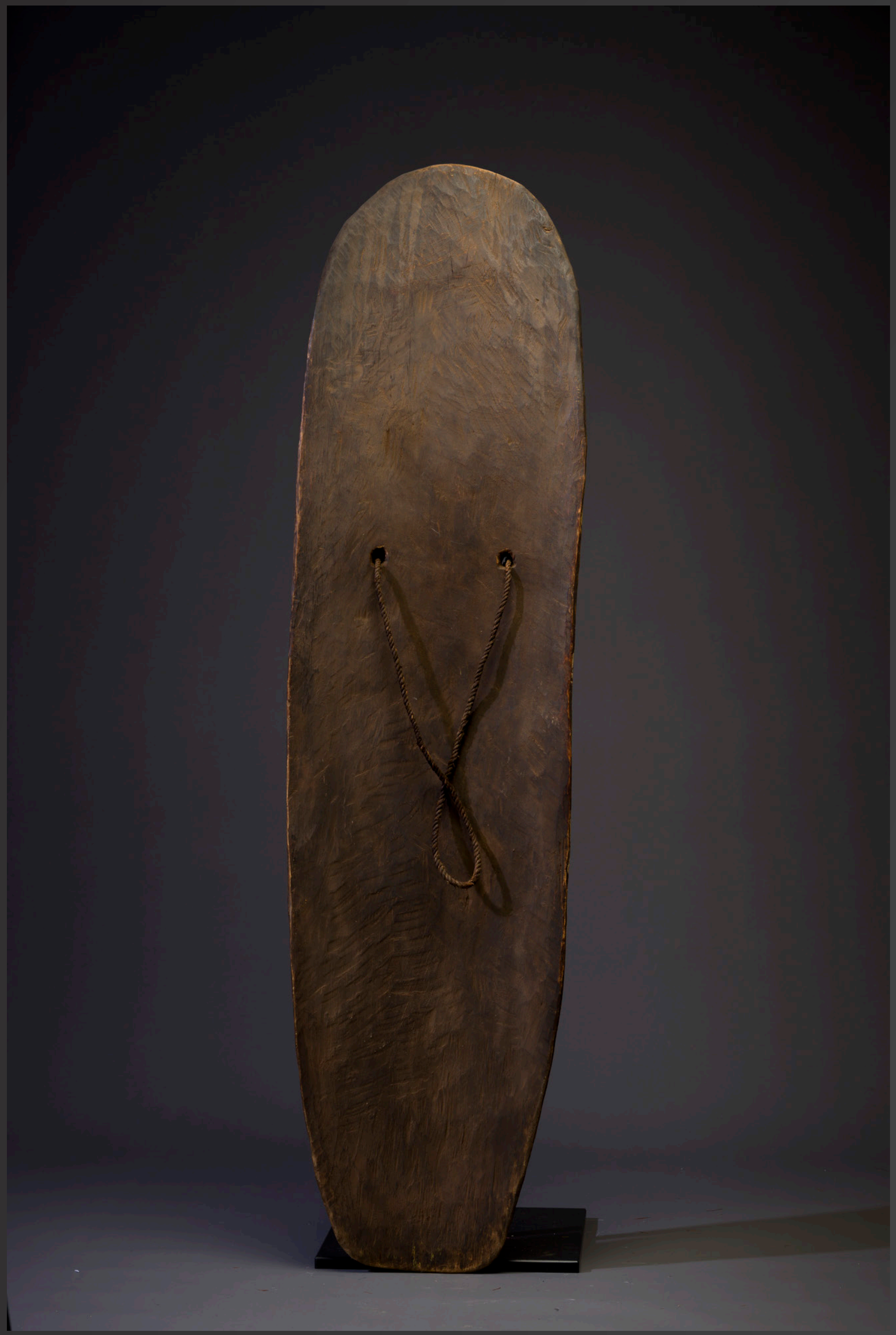


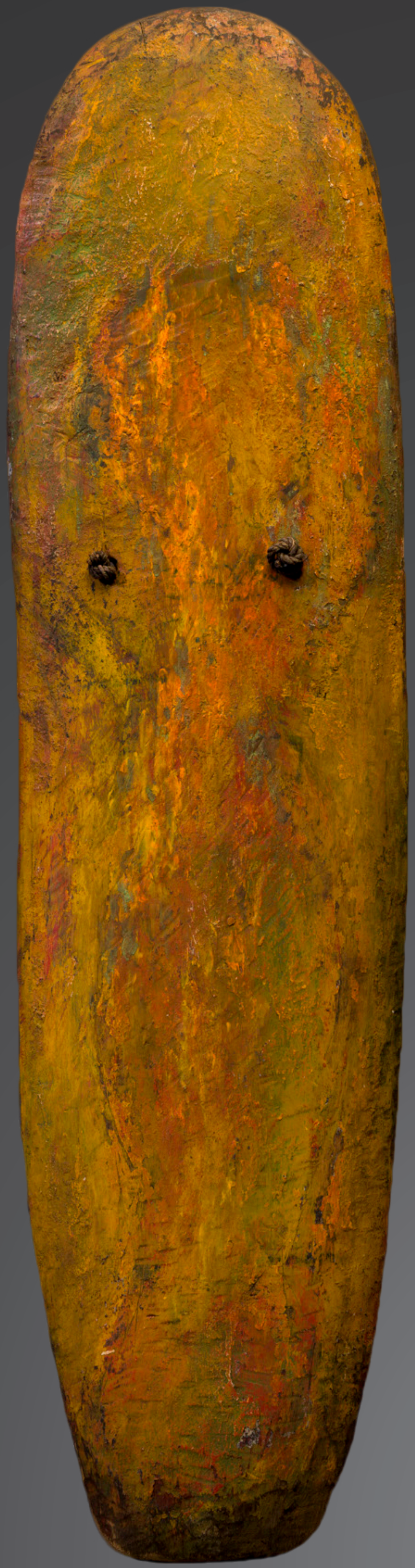
34. SHIELD, Upper Lai Valley, Southern Highlands, PNG.

The Upper lai Valley is one of the more remote regions, where tribal fighting with traditional weapons continued til relatively recent times. Their painted surface often has this quite amazing abstract rendering also contains a subtle ancestor form- the protector of the warrior carrying the shield. Many re-paintings are evident; shields are generally re-painted before each war, to imbue extra "power".

149 x 39

4500





35. PECTORAL, Vanimo area, North Coast, PNG

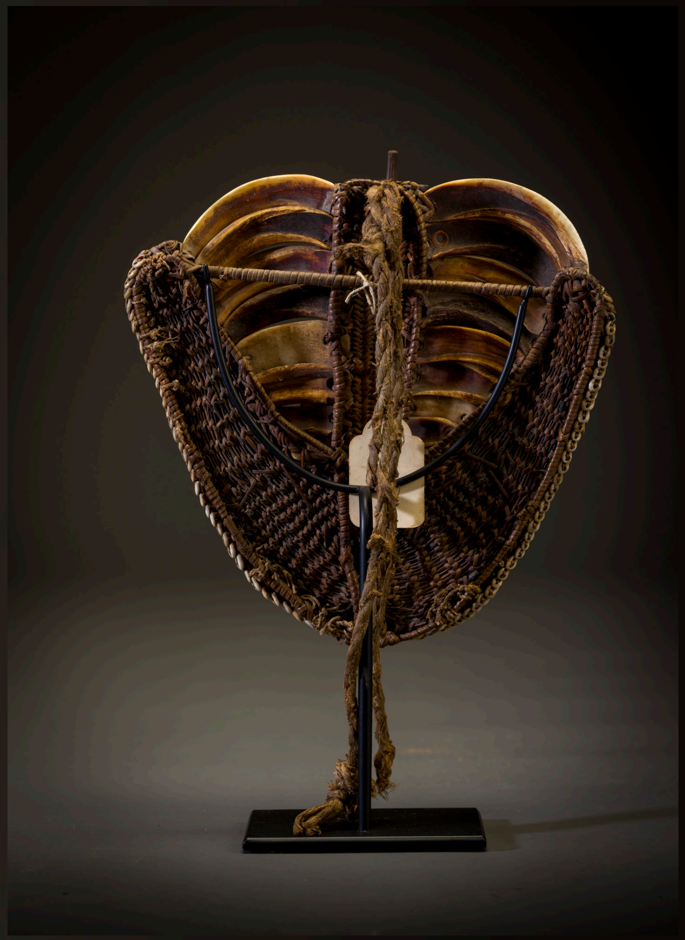
19th / Early 20th Century.

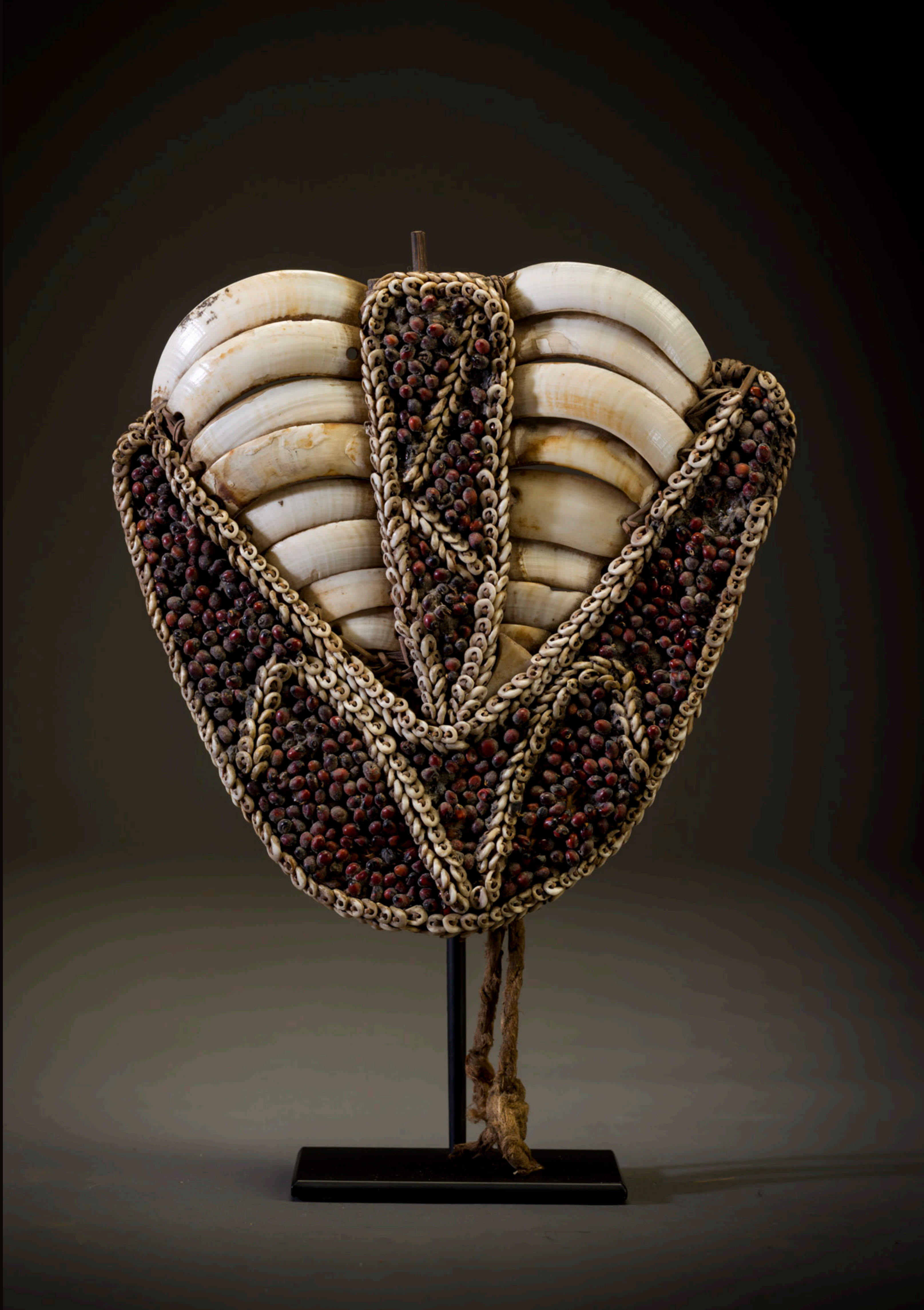
This breast ornament has an old Dutch tag, so it may actually have originated across the border in Humboldt Bay area. Made of split pig tusks, with a tightly woven fibre panel, encrusted with abrus seeds set in tree resin.

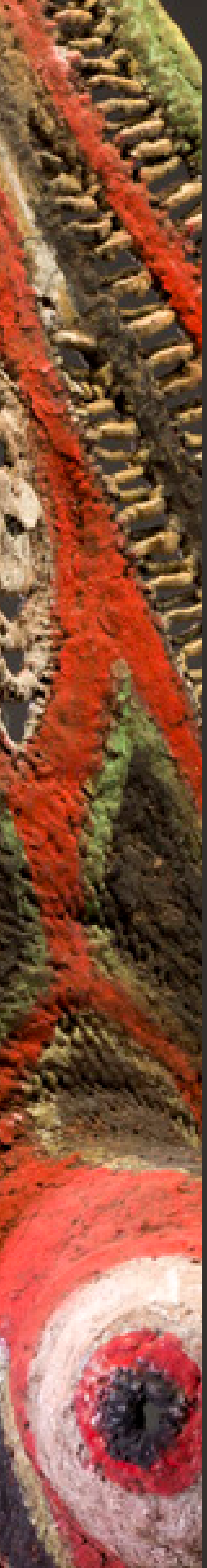
Traditionally these were worn by men into battle for both spiritual and physical protection.
ex-Daalder collection, Adelaide.
“Borstsieraad voor mannen”
(Breast ornament for man)

25 x 25 cm

2,200







36. FOUR YAM MASKS, Abelam people, East Sepik, PNG.

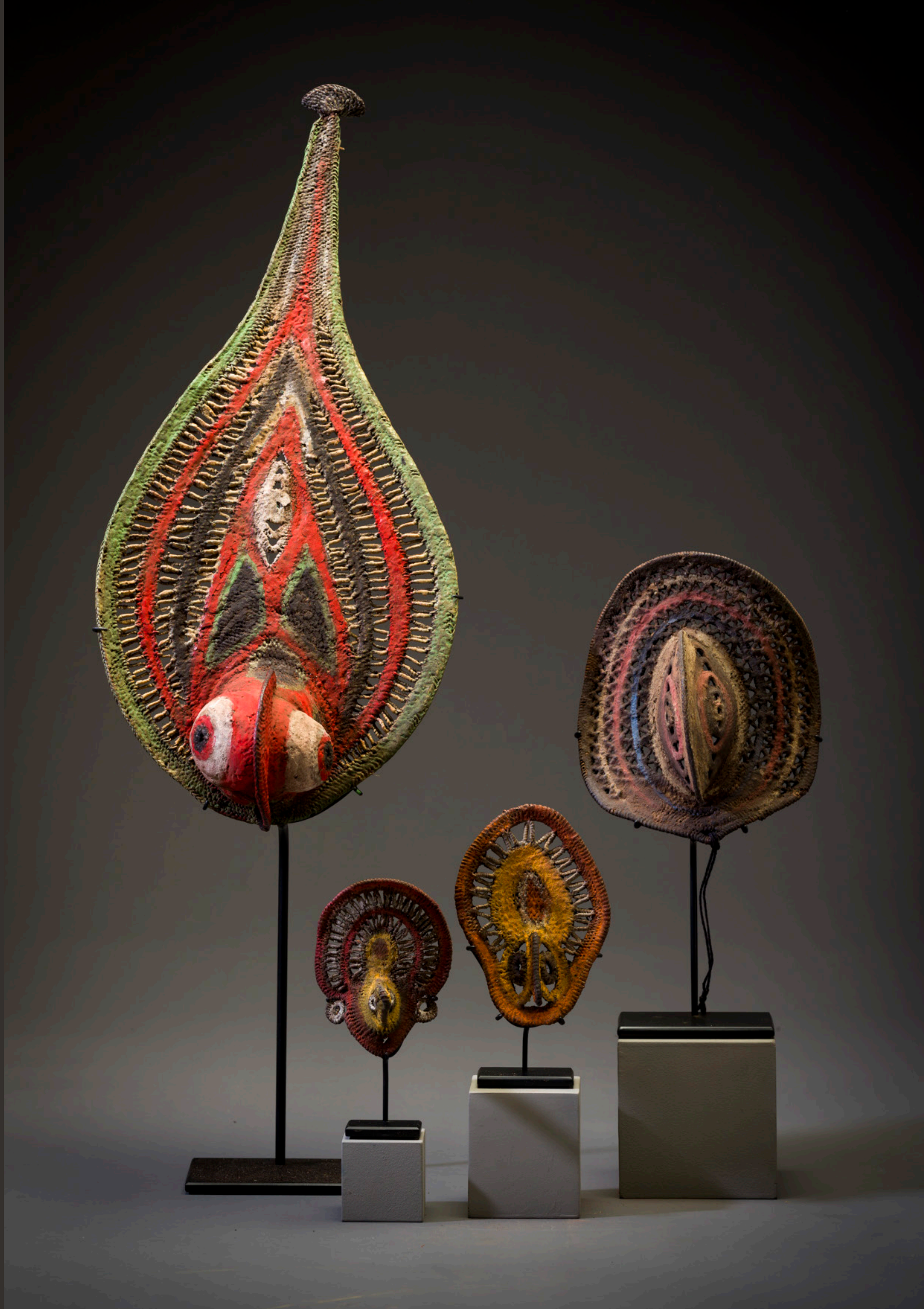
a) Large yam mask, superbly woven with a bulbous bird-like face; well painted in red, green and white. Collected c. 1970 by my brother, Ed Boylan, in the Wosera, south Abelam.

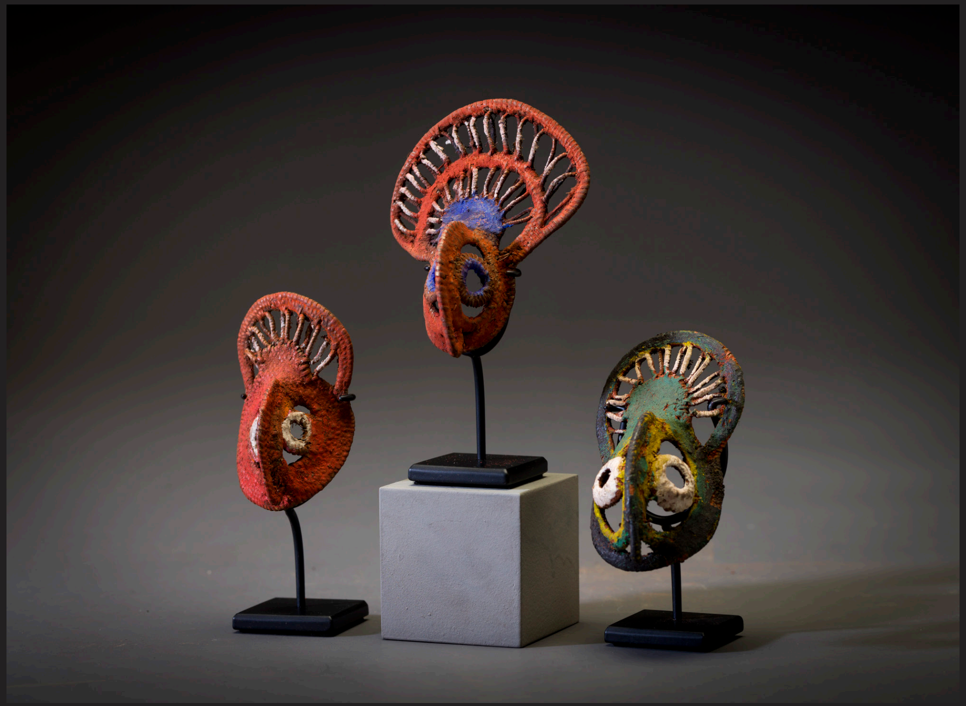
b) miniature yam mask, finely woven

c) miniature yam mask, finely woven

d) fine old yam mask, beautiful fine detail in the “headdress”, painted in pink and a pale blue. Smoke discoloured with age.

a) 52 x 24 x 16	1,400
b) 11 x 9 x 6	400
c) 14 x 9 x 4	450
d) 18 x 17 x 9	900



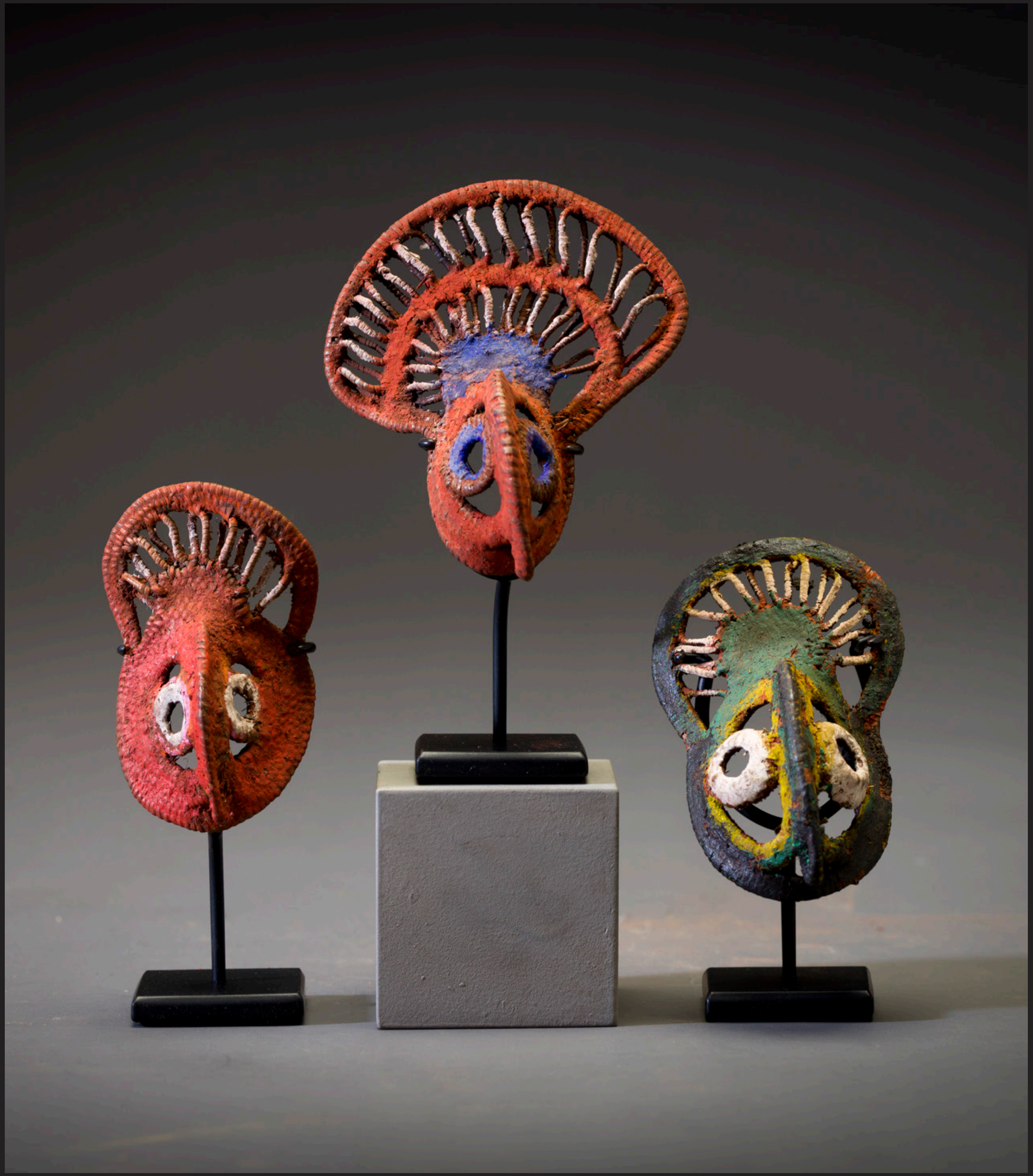


37. THREE MINIATURE YAM MASKS, Abelam people, East Sepik, PNG. Mid-20th Century.

Such small yam masks are not common, but probably form a secondary decorative element on large yams when being adorned for display. All three are tightly woven with a very fine vine, split and the inner pith scaped clean. Each has a custom-made stand.

a) 8 x 5 x 4 b) 10 x 9 x 4 c) 10 x 6 x 4

400 each

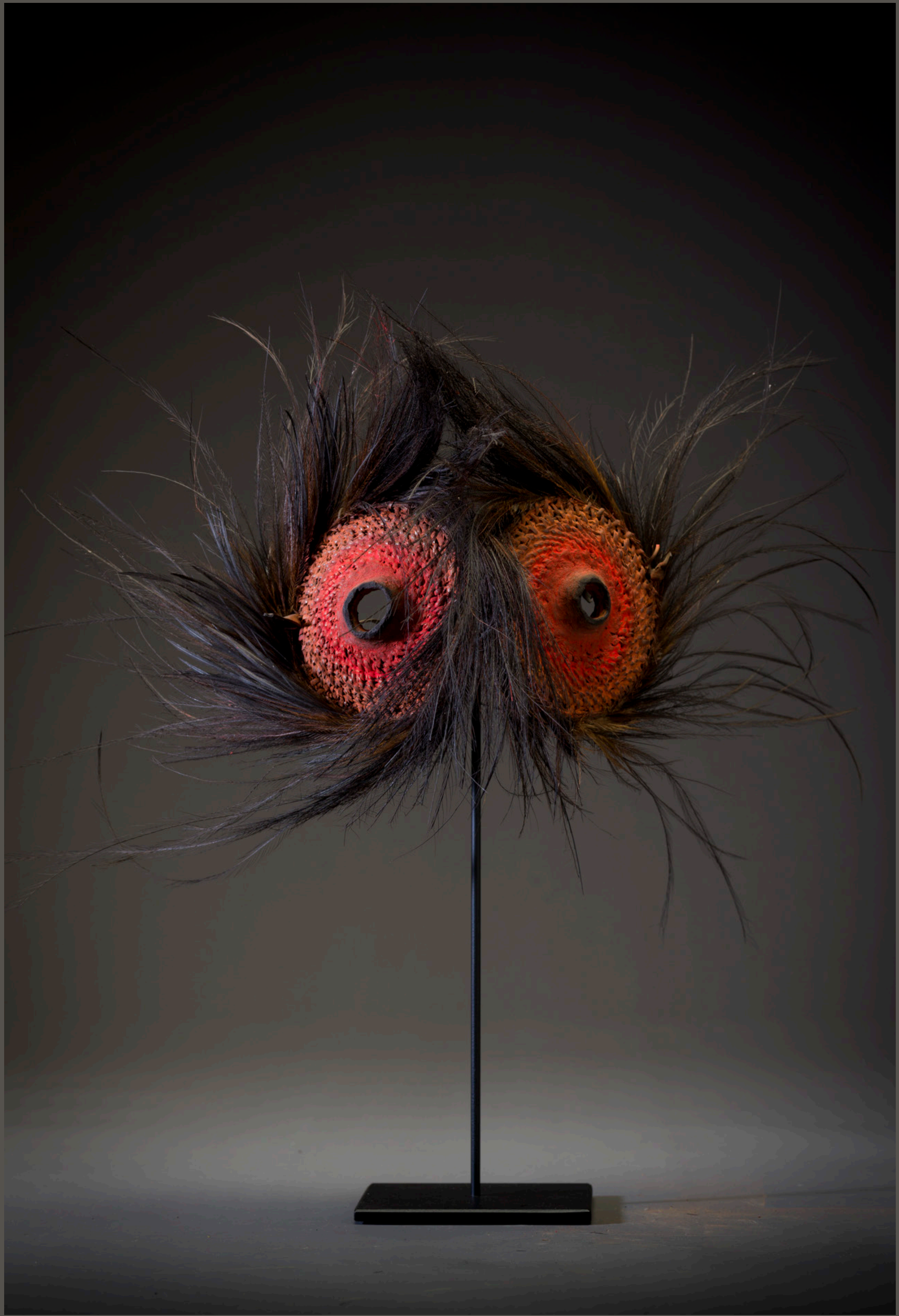


38. EYE MASK, Kamba wafi, Rufundagum village, Sassoya area, Prince Alexander Mountains, PNG.

The mask is a bird spirit, said to be an owl. Owls embody peace, and at “good times” when there is abundant food, these eye masks appear at a community feast to promote garden growth and success in hunting.

27 x 32 x 24

1500



39. THREE MASSIM SPATULAS, Milne Bay, PNG.

a) Cassowary bone surmounted by banana seeds wrapped in lengths of trade beads, with pearl shell decorations. Part of Kula cycle.

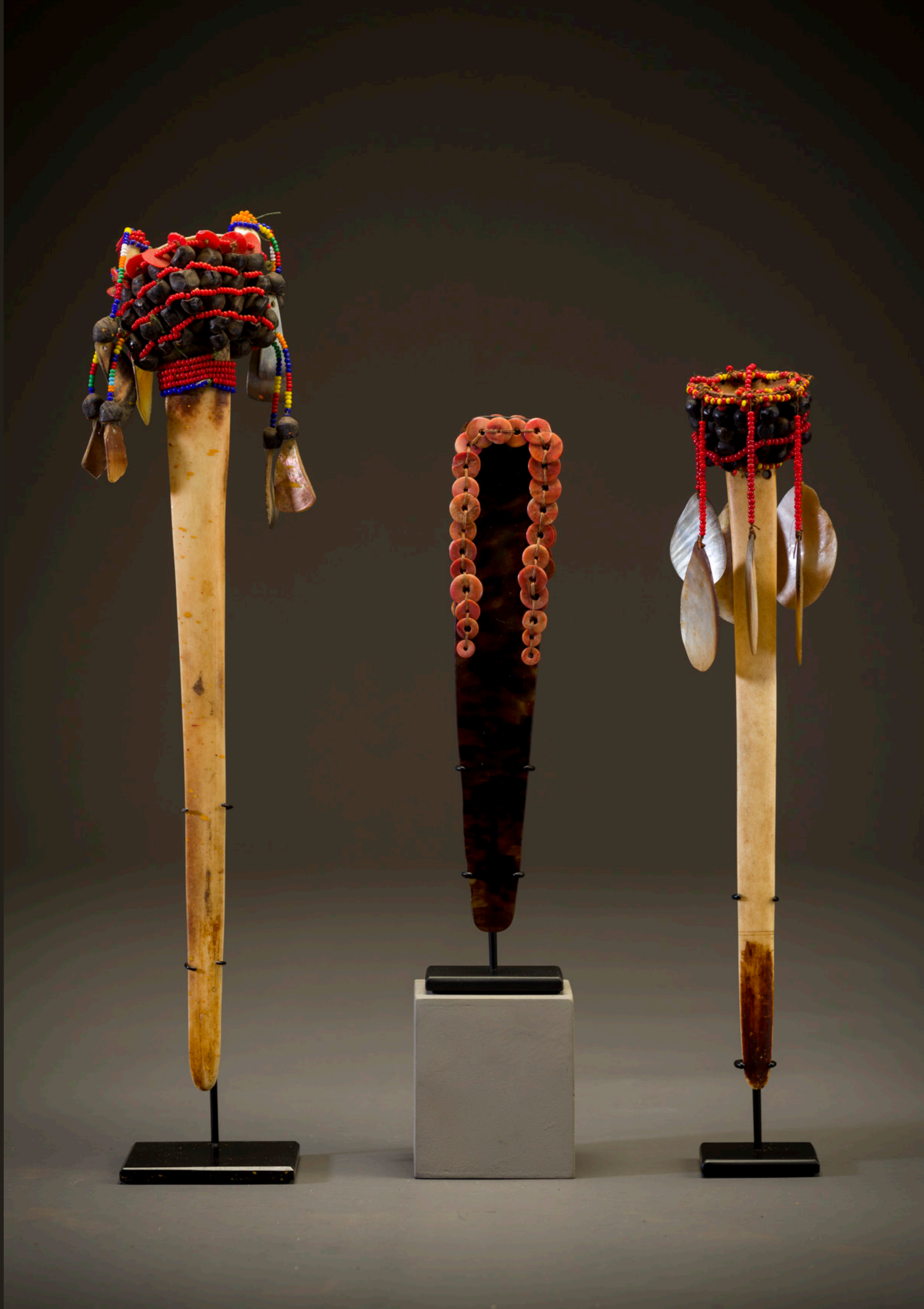
b) Turtleshell spatula, with valuable red spondulus decorations. Probably Woodlark Is. Wealth item.

c) Cassowary bone spatula, with beaded banana seed top, and many elegant pearlshell dangles. Like (a) above used as part of Kula trade cycle.

(b) and (c) both ex-Daalder collection, Adelaide.

a) 37 cm b) 24 cm c) 31 cm

a) 800 b) 1,400 c) 1,000



40. FOUR BONE DAGGERS, Sepik River region, PNG

a) Cassowary bone, Abelam, finely engraved spirit figure on the shaft. Old and well used.

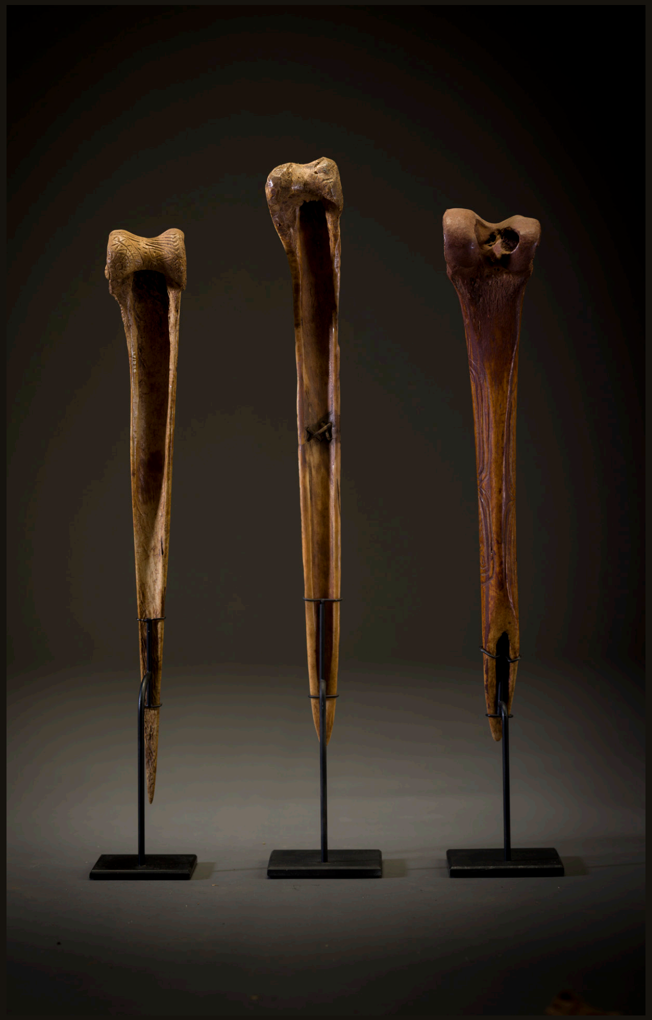
b) Cassowary bone, Abelam. Superbly carved figure dominated this dagger. At some point in its history it was broken and carefully repaired, drilling fine holes and using cane straps. It is an old dagger, kept whitened by the owner.

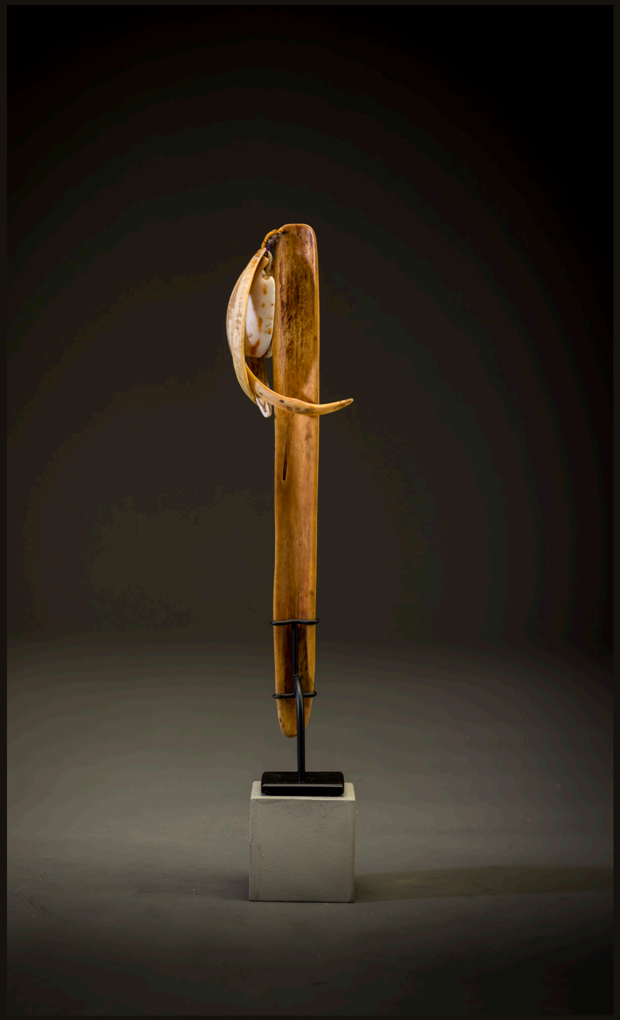
c) Human bone, Bongos village,Kwoma, Upper Sepik River. Collected in Bongos village, 1988; owner: Angindimi. This is the leg bone of Aiap, a great fight leader of Bongos, who died by poison before Ambunti was established (1924).

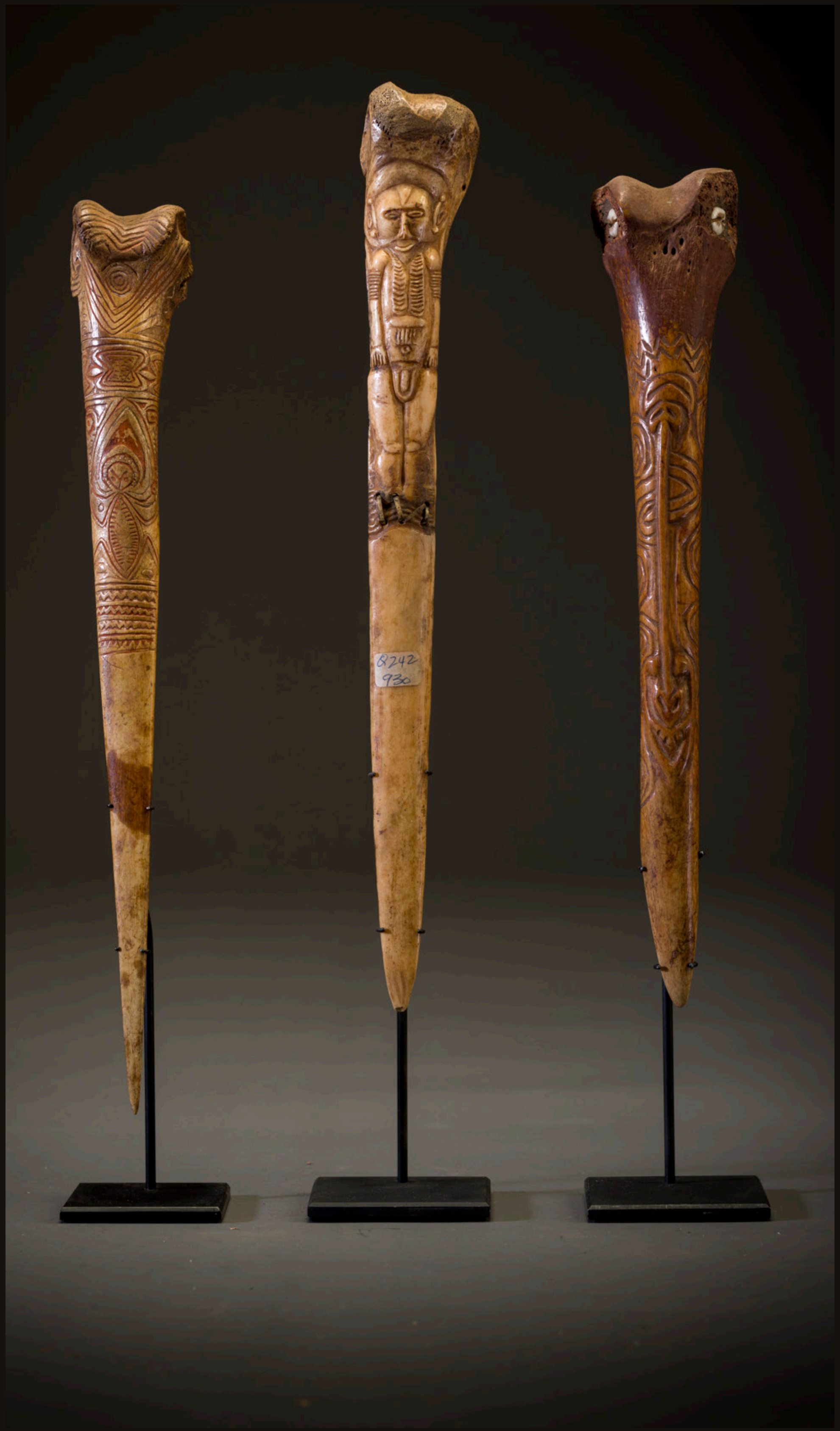
d) Ancient Cassowary bone dagger, with shell and tusk ornaments. The design is almost worn away with age. Abelam.

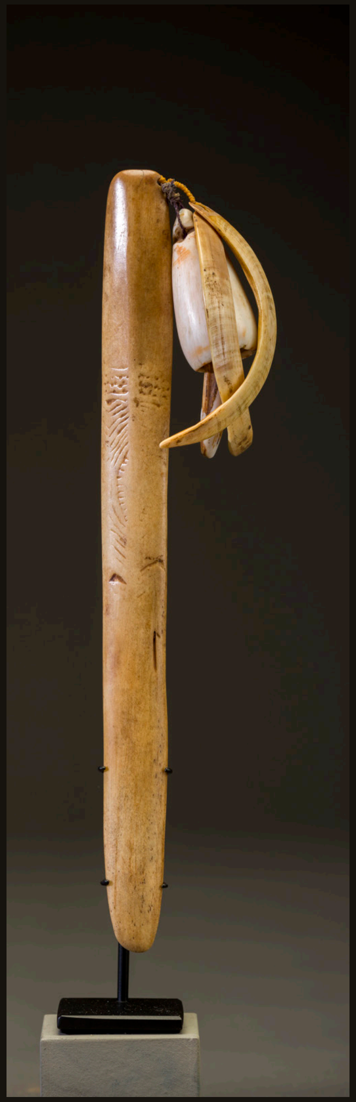
a) 36 x 4.5 x 5 b) 36 x 5 x 4 c) 33 x 6 x 7 d) 28 x 4 x 4

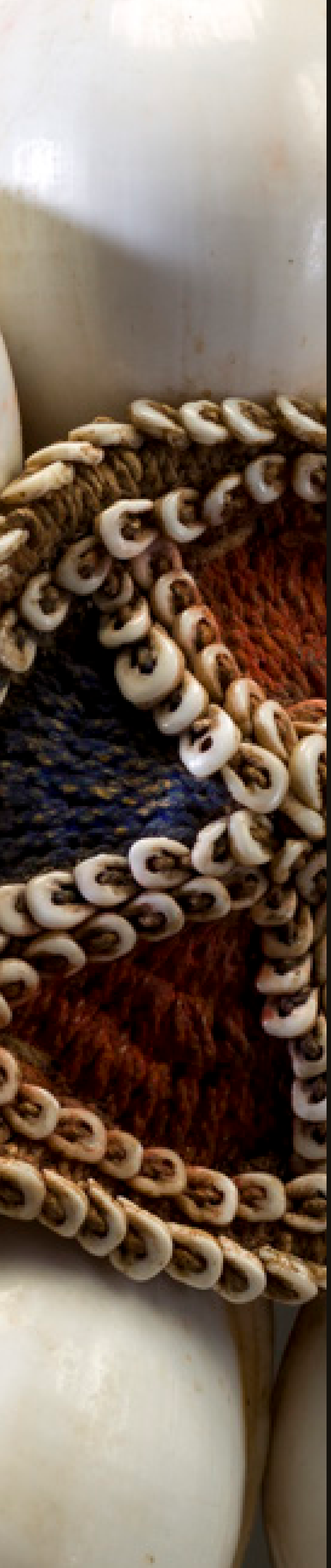
a) 900 b) 1,200 c) 1,600 d) 500









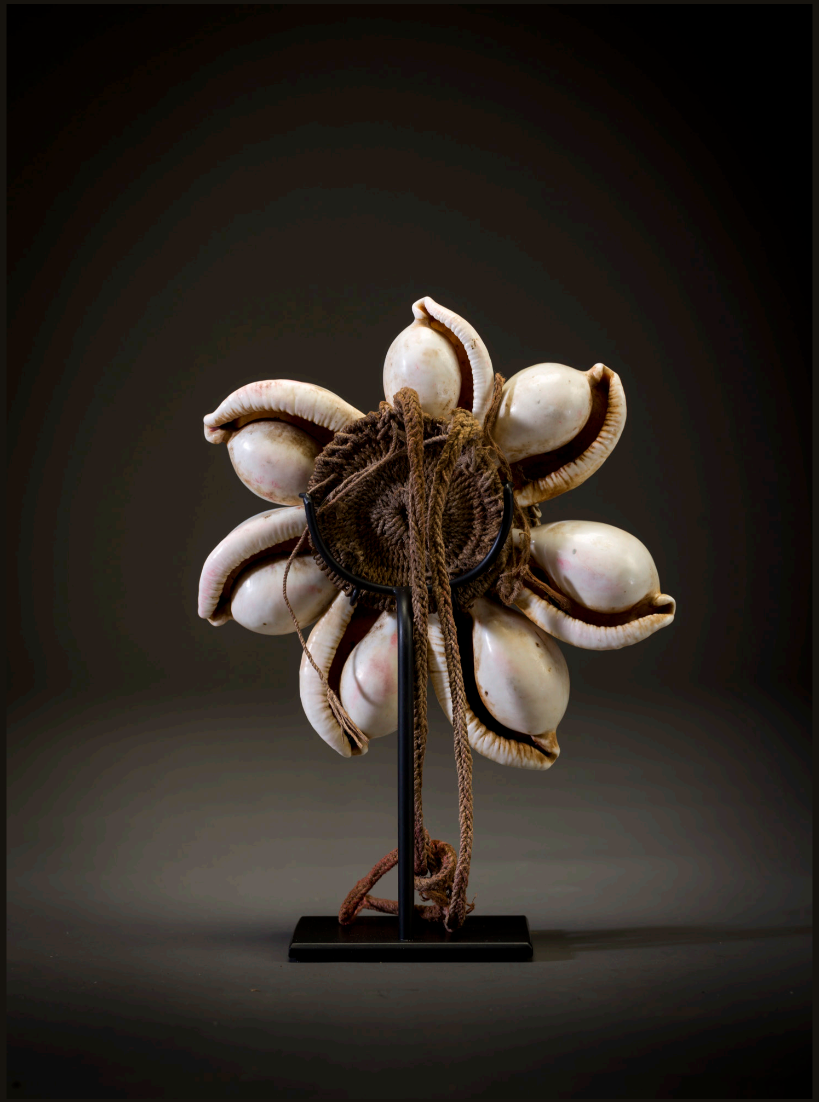


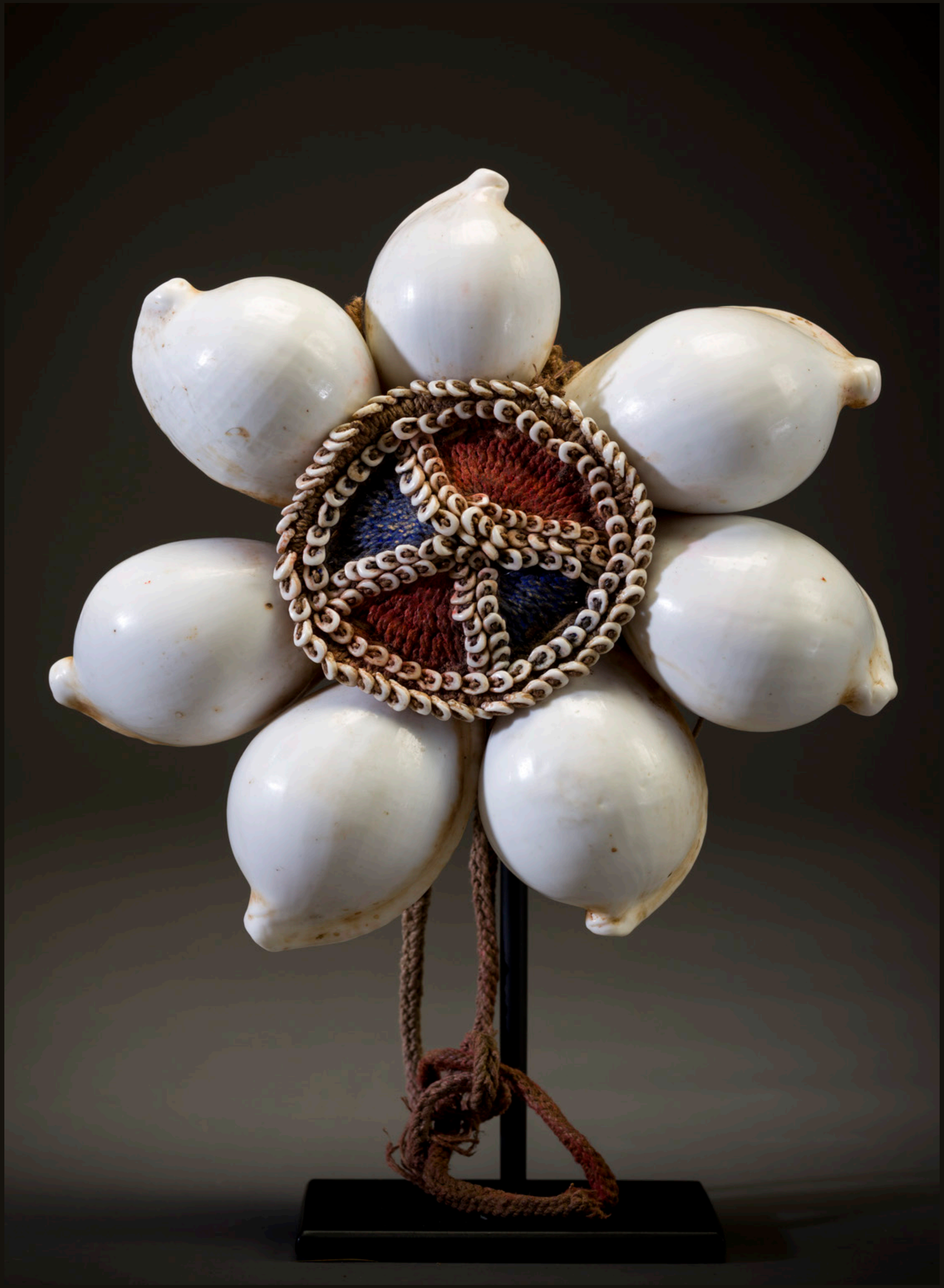
41. PECTORAL, Huon Gulf, Morobe, PNG.

This large pectoral is comprised of 7 egg cowrie shells (Ovula ovum) on a woven base decorated with nassa shells. For special ceremonies it is worn on the back. These can be found from the Huon Gulf as far westwards as the Ramu River estuary. Ex-Robin Hogson collection, Sydney, Ex-Daalder collection, Adelaide.

21 cm diameter

1,300



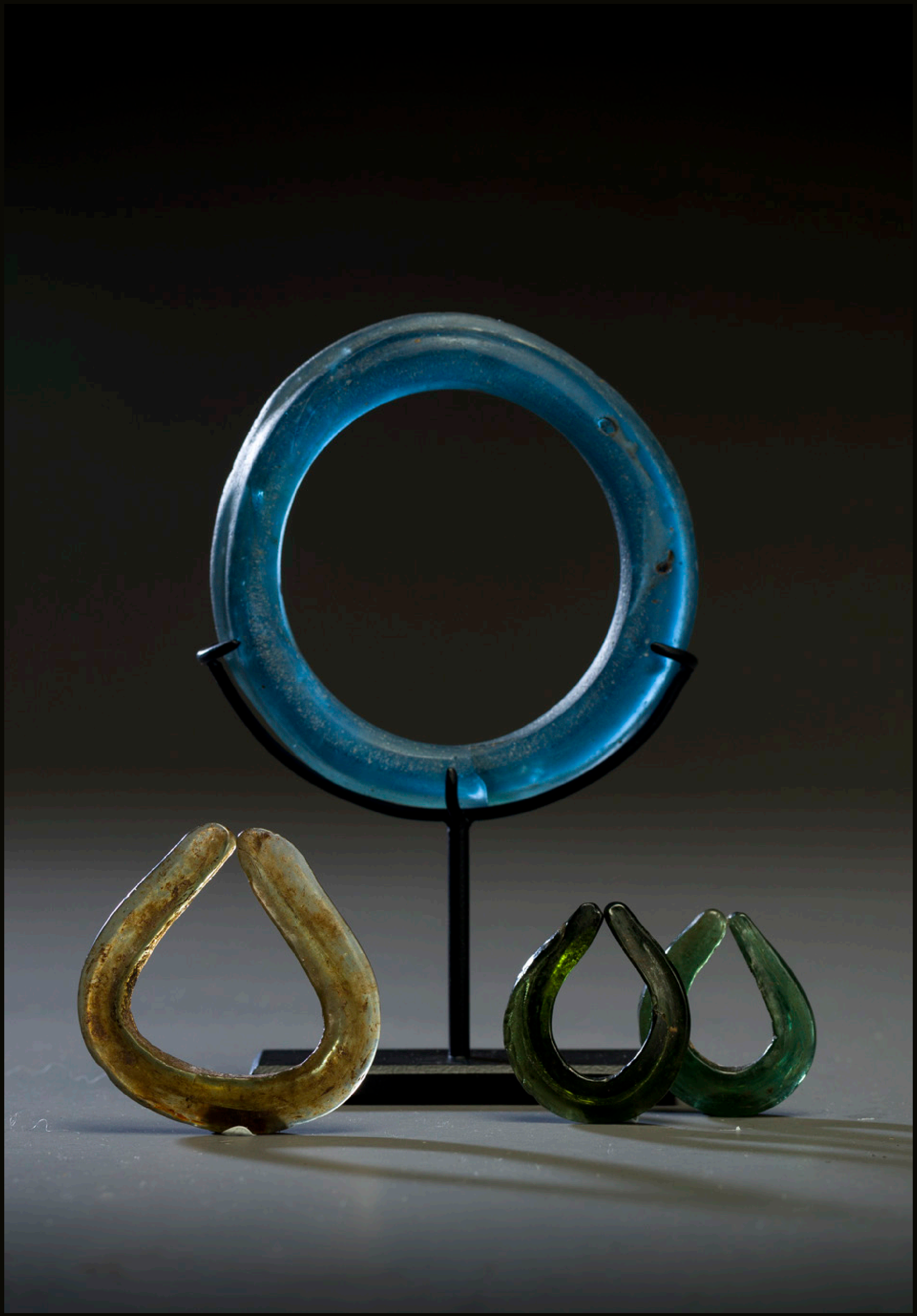


42. PREHISTORIC GLASS BANGLE & EARRINGS, Humboldt Bay region, West Papua, Indonesia. 17thC or earlier.

These glass bangles became immensely valuable, traded from the Indonesian islands to the west; they were trade items to acquire the valued Bird of Paradise feathers and other exotic tropical products. The Dutch manufacturing copies in Holland to use in trade in the late 18thC; however, these copies were never accepted. These glass objects are ancient and originals.

a) 9 cm diameter b) 6 cm c) 4.5 cm d) 4 cm

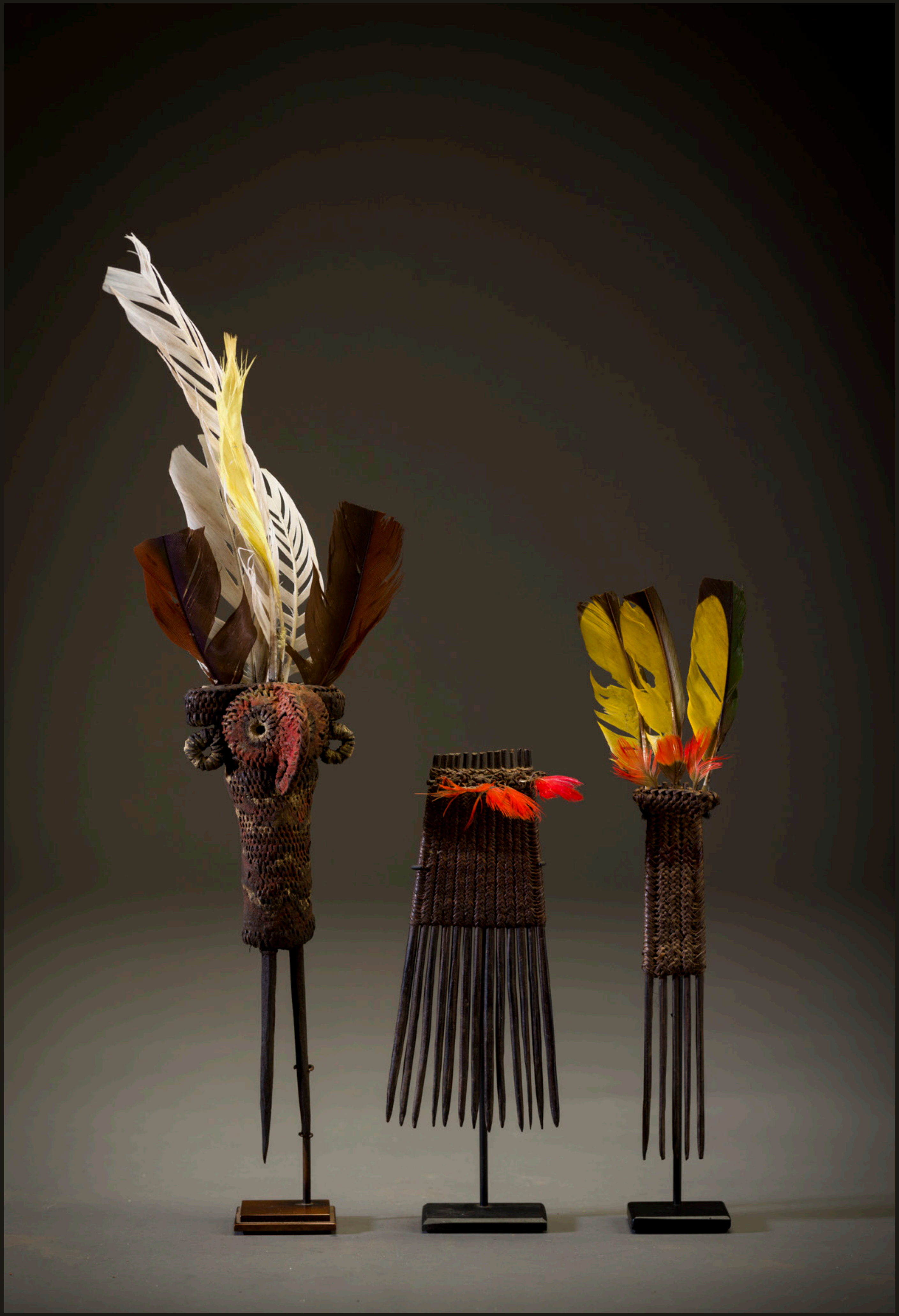
a) 1,500 b) 250 c) 200 d) 200



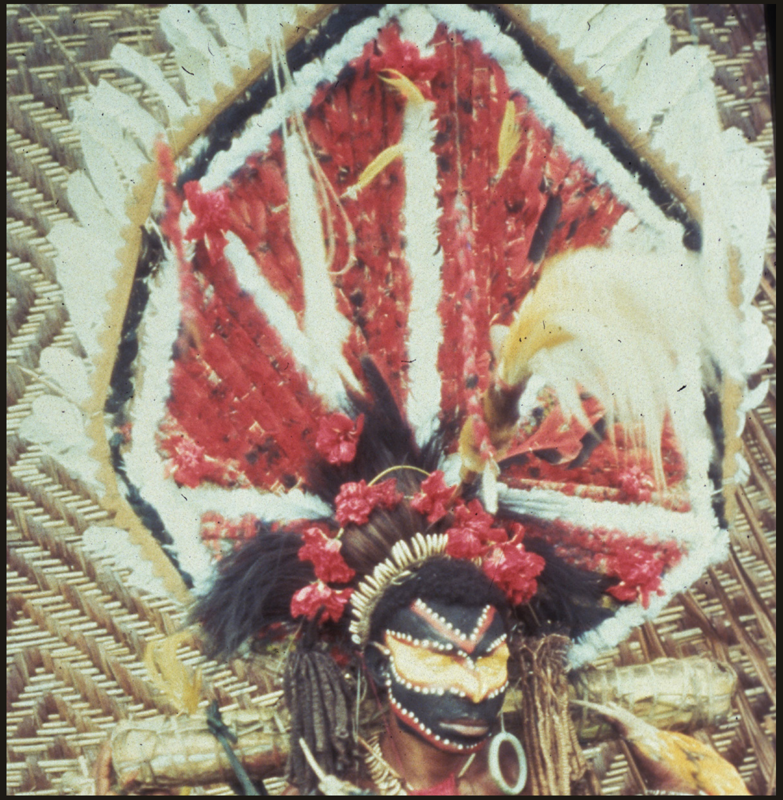
43. THREE CEREMONIAL COMBS,
Abelam, East Sepik, PNG.

The Abelam have probably the most elaborate initiation rites in New Guinea, comprising 7 to 9 levels (depending on area) where boys rise to manhood, and slowly increase their ritual knowledge and prestige with each new initiation level. Adornment is an important part of each ritual and, invariably, combs of different types are part of each ritual. Abelam combs are generally blackpalm spikes within woven cane forms. Importantly, there are tiny apertures to insert feathers, flowers or herbs.

a) 36 cm	b) 16 cm	c) 23 cm
a) 1,000	b) 500	c) 600



Abelam man decorated for male initiation



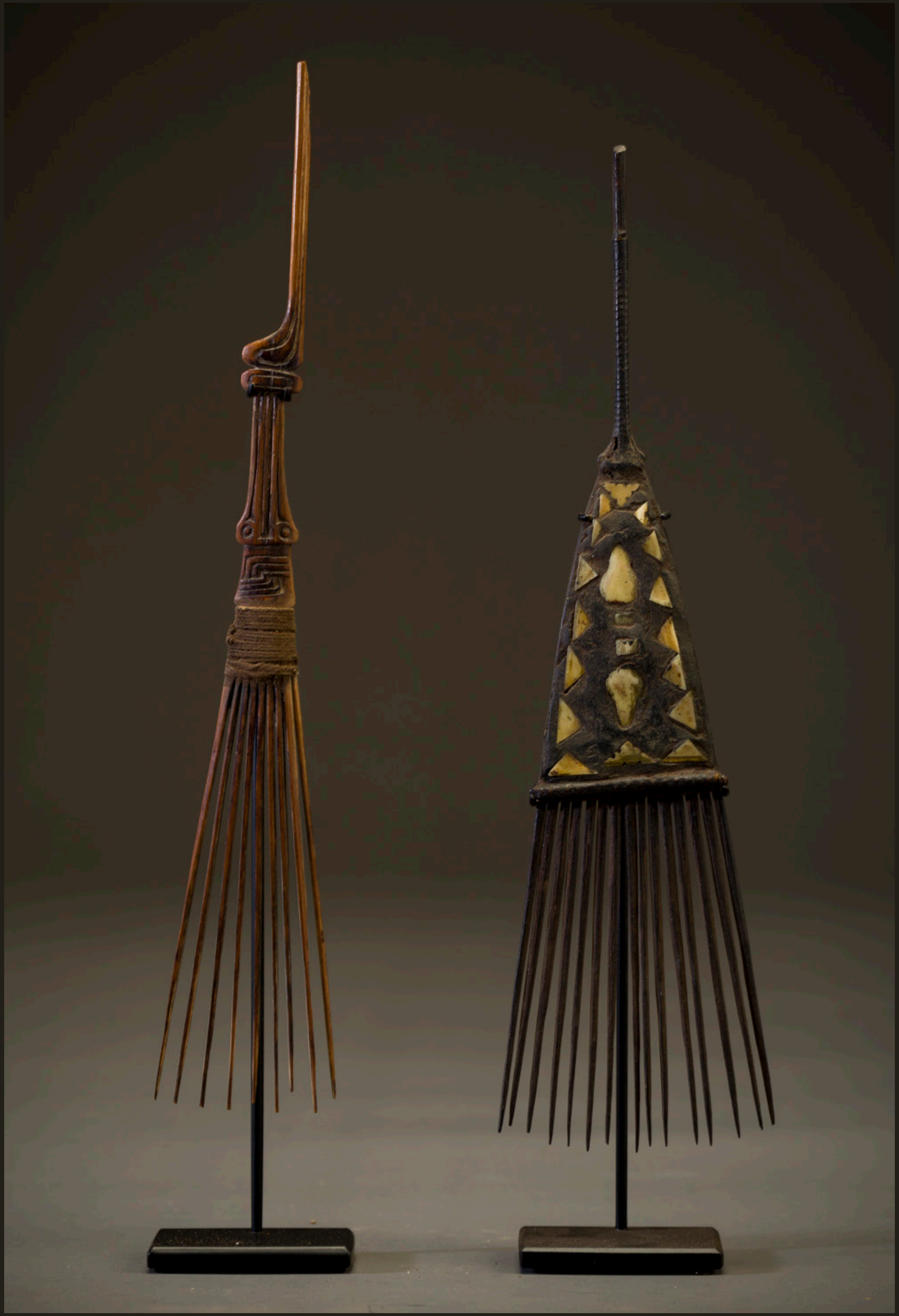
44. TWO CEREMONIAL COMBS.

a) fine and elegant Massim comb. Canoes and the Kulaare such an important element of Massim culture, here the comb resembles an elongated canoe prow, known as a “wave splitter”. Old and well-used.

b) Malekula, Solomon Islands. 19th Century. Very finely made, with pearlshell inlaid into nut paste. ex-collection Michael Pendergrast, New Zealand.

a) 31 cm b) 29 cm

a) 500 b) 1,400

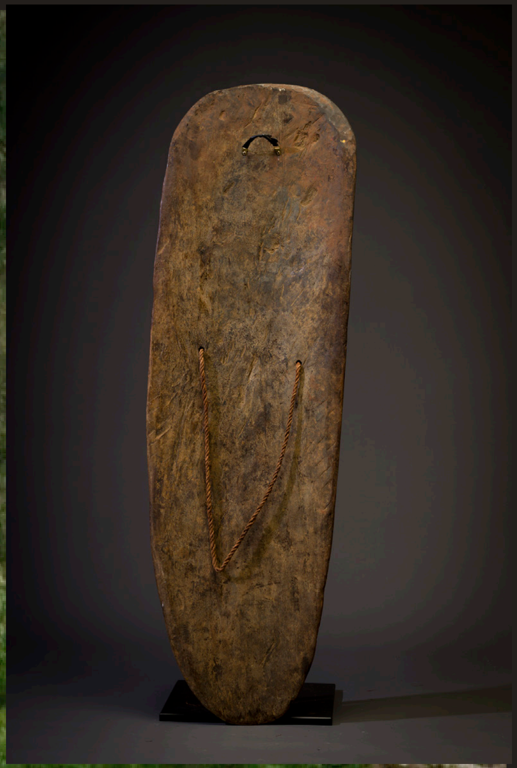


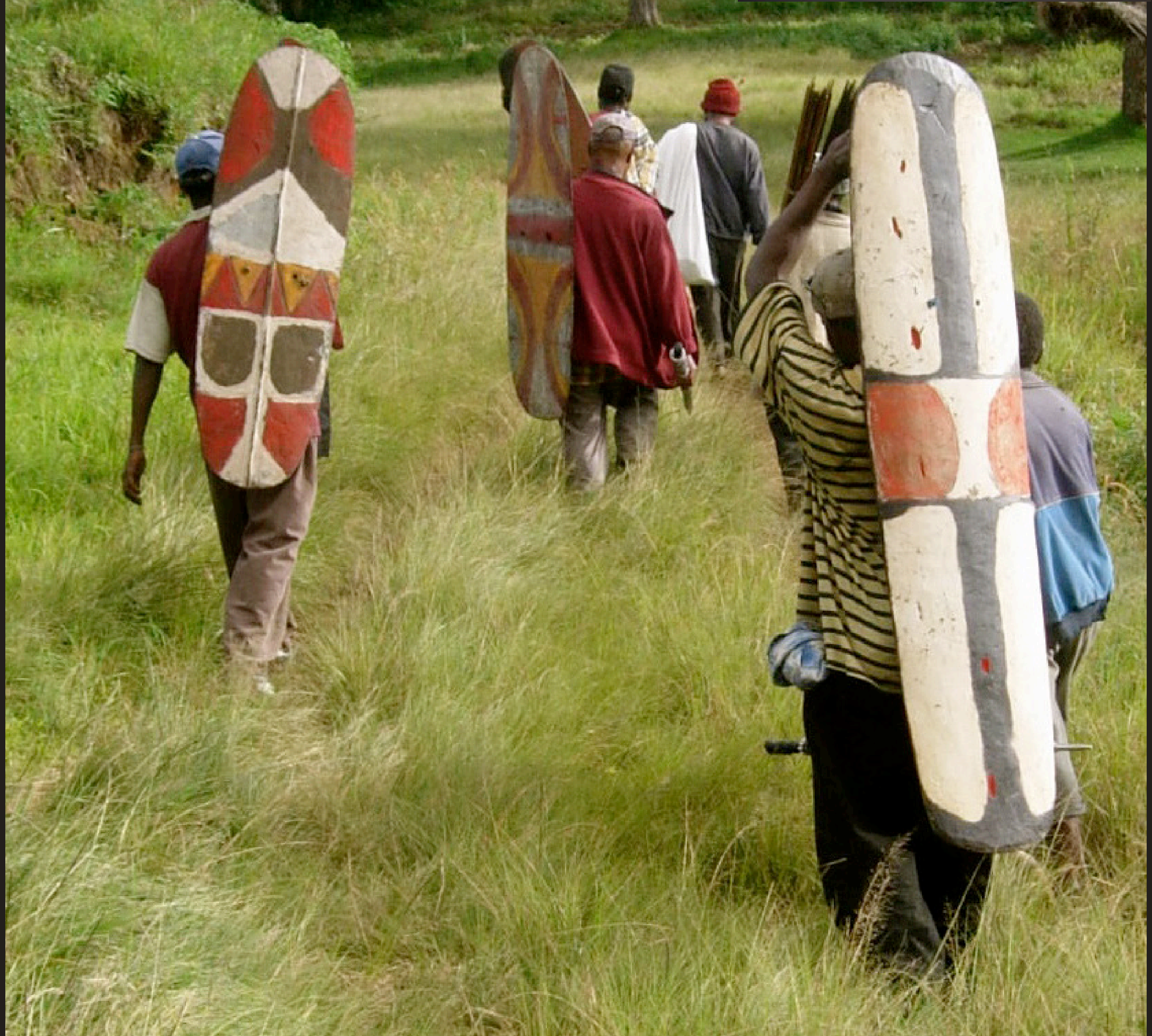
45. SHIELD, Mendi Valley, Southern Highlands, PNG.

These motifs, two central circles, tringles above, and semi-circles below, are the most typical found on Mendi fighting shields. This is a fine old example with good patina on the back. Despite being abstract, there are underlying anthropomorphic and other meanings.

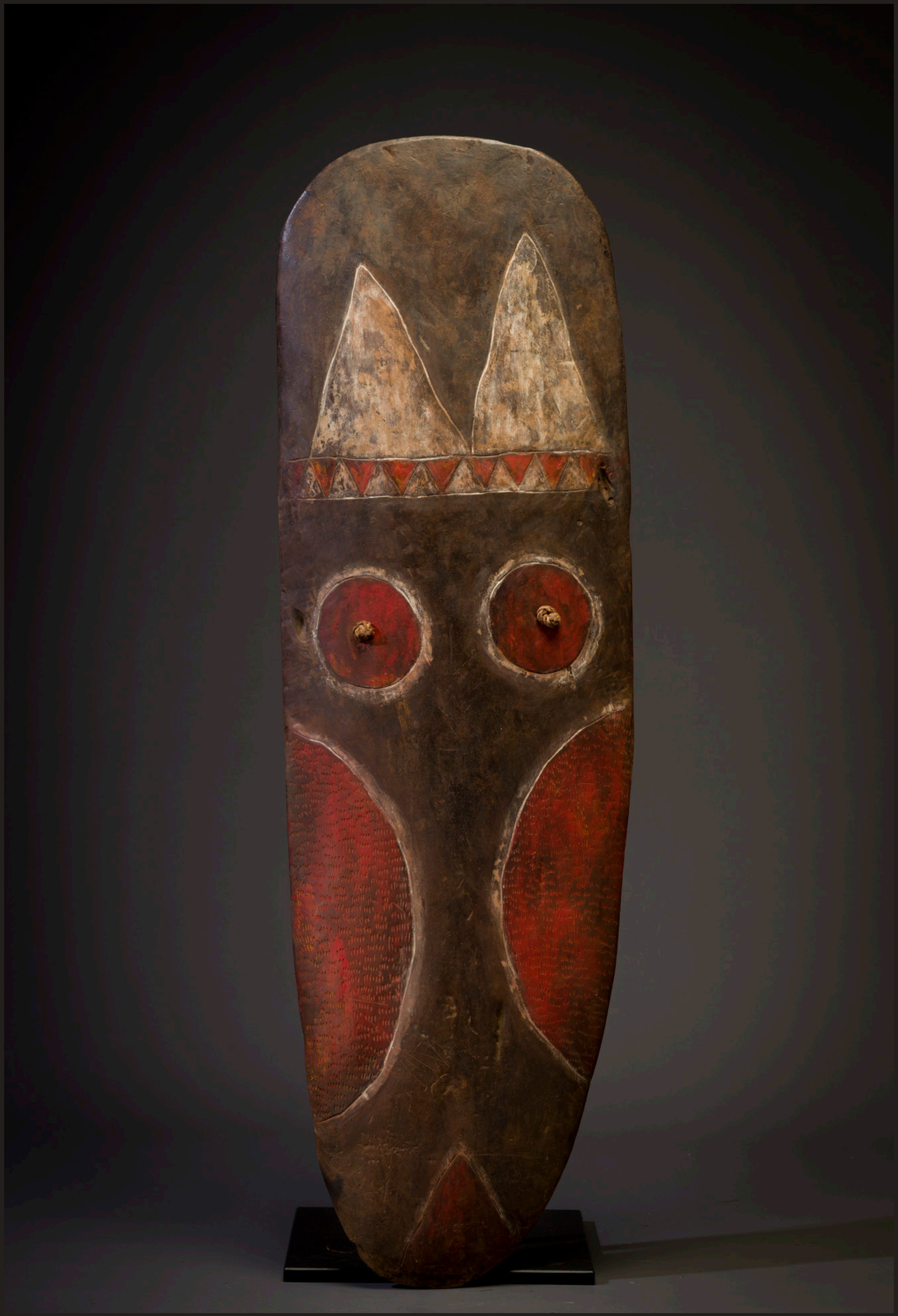
165 x 61

3800





Collecting shields in the Lai Valley. Photo Chris Boylan 2004

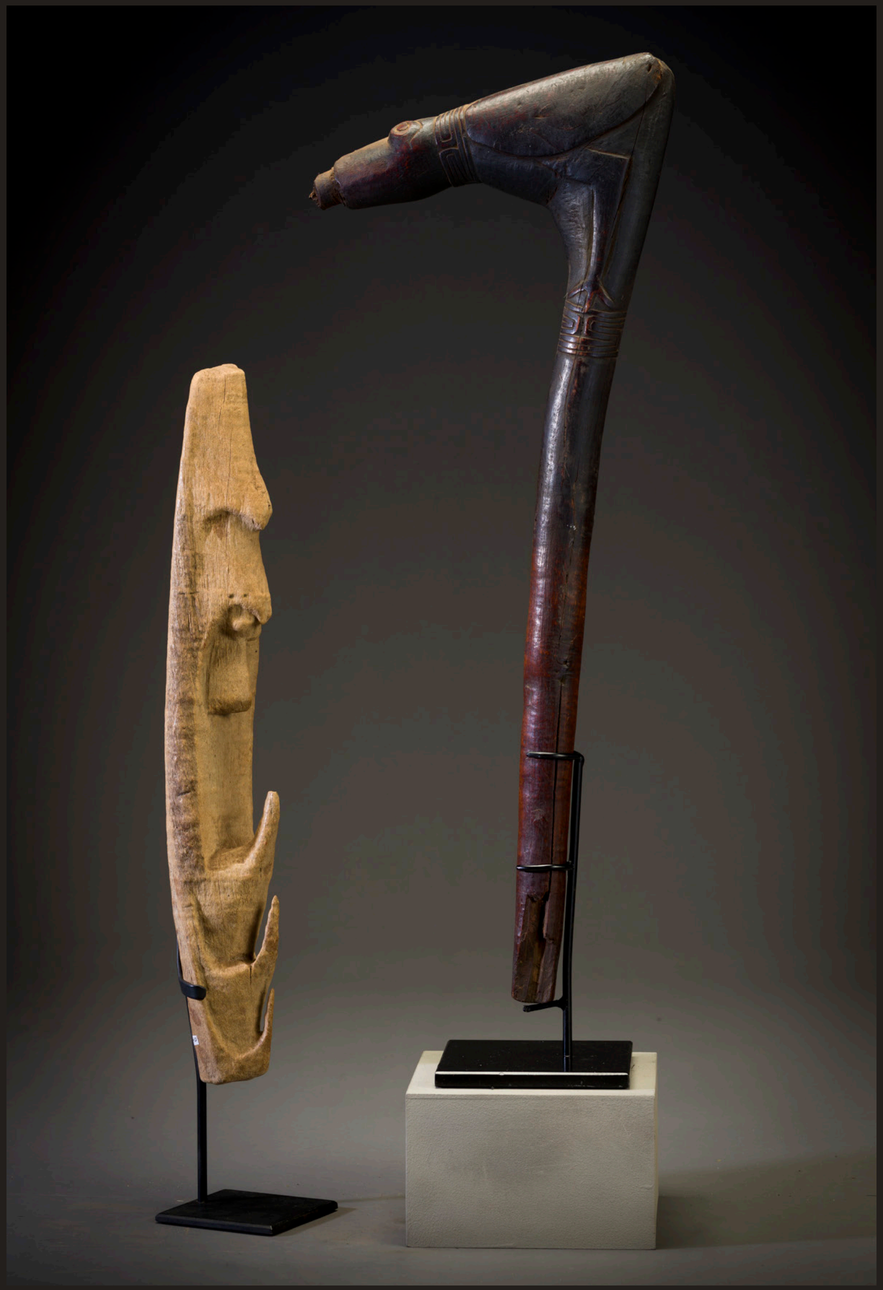


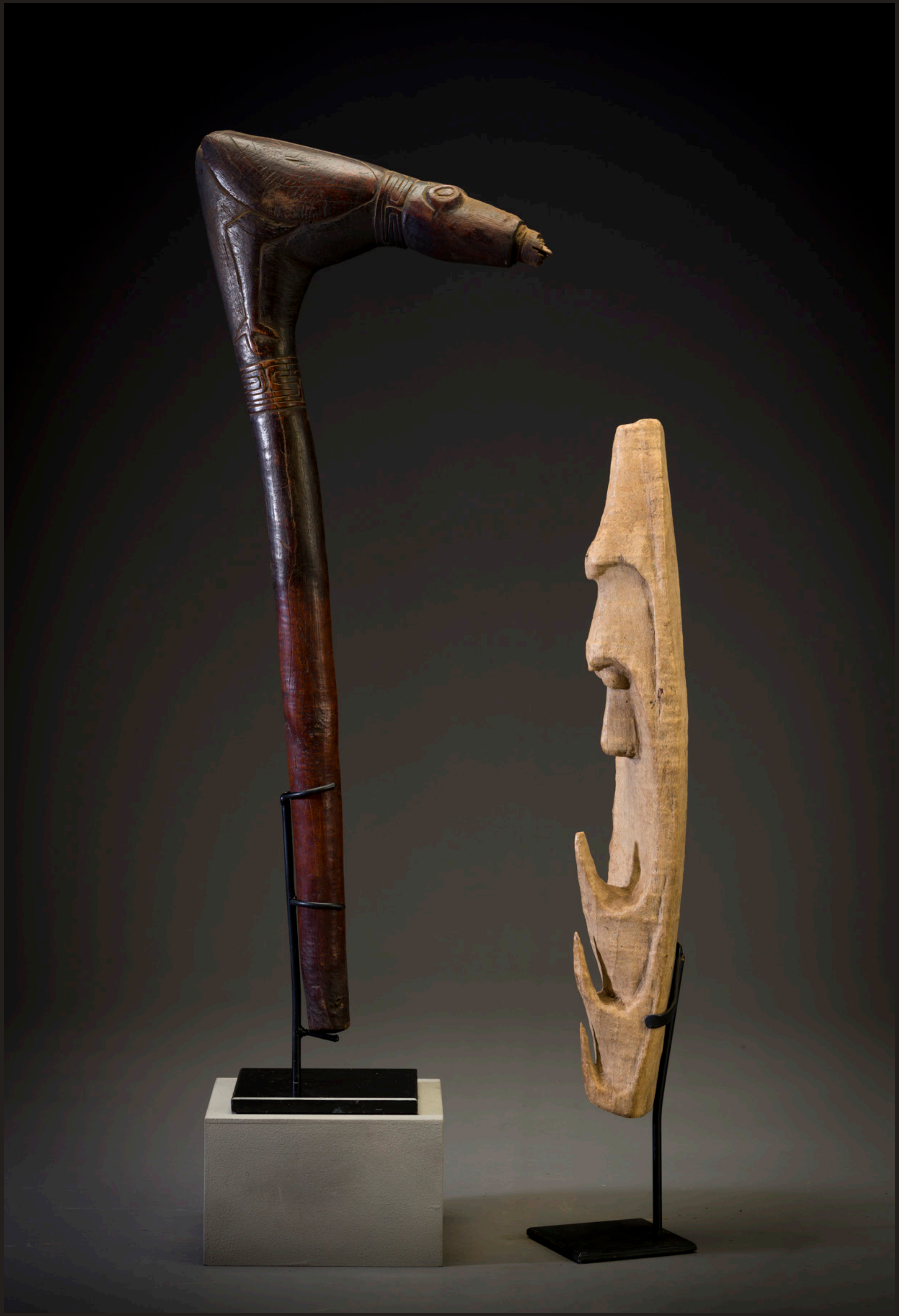
46. TWO RAMU RIVER PIECES, North Coast, PNG

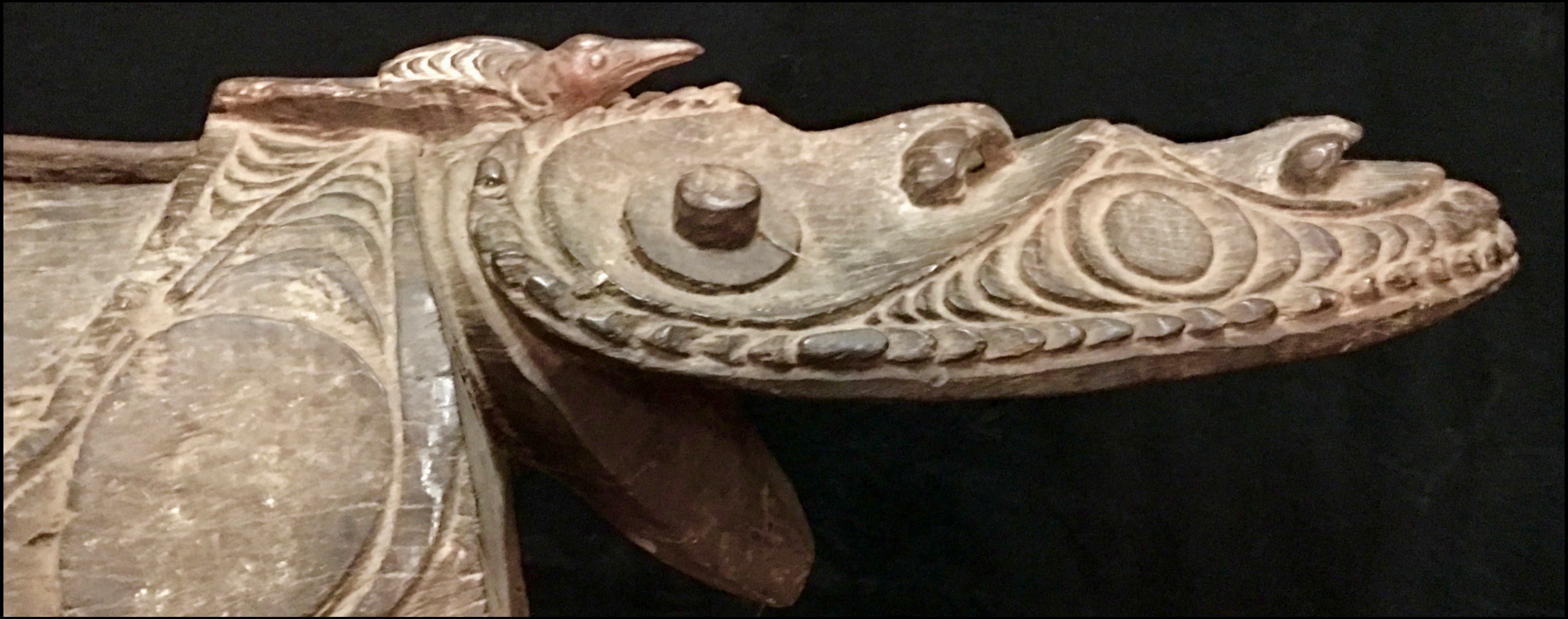
a) Sago axe handle. Used for pounding sago, with a bamboo (or later metal) cylindrical blade. This handle is carved by one master carver of Sisimangu village, coastal Ramu, who between 1950s and 1980s, carving many similar, with this most elegant water bird, with big bulbous eyes.

b) Flute Mask, Rao, Middle Ramu River. Attached to the sacred flutes, the flute music was the voice of this spirit mask. This form of opposing hooks continues westwards to the Karawari River system and as far as the Hunstein Mts. The mask is hardwood and old, certainly at least early 20th century.

a) 62 x 26	b) 47 x 10 x 8
a) 1,200	b) 1,200





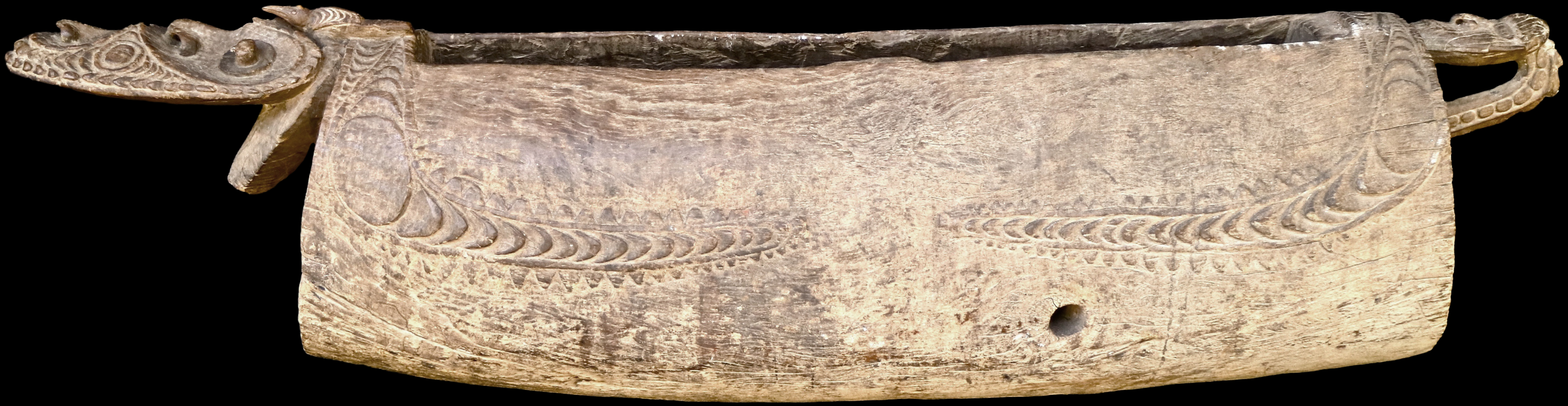


47. SLIT GONG (GARAMUT), Angriman village, Middle Sepik River.
19th Century or earlier.

This superb medium-sized garamut is stone-carved, and obviously used for many generations. The owner, Solomon Saun, a big man of Angriman village brought it with him to Angoran after WW2, and used it in his small Mens House. He was a man of high renoun and wisdom, better known throughout the Lower Sepik as King Solomon. Garamuts are used to make sacred music and also long-distance communication, as their booming sound can be heard at long distances.

The main finial is an ancestral being with strong crocodile features; it also features a double face, and a small totemic bird sitting on the forehead. The smaller finial is an ancestral face. The sides are carved more simply as was done before metal tools became available. The motifs on the sides are a combination of crocodile and water/wind - both of great importance in Iatmul culture.

172 x 41 x 32   POA



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